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VACATION OPERA TO BE GIVEN AT CINCINNATI'S ZOO

Two Months' Series of Lyric Drama and Orchestral Concerts Announced by Clarence Cramer—Isaac Van Grove to Be Musical Director—Engagement of Prominent Artists Projected—Novelties Scheduled Include "Tannhäuser," "Music Robber" and "Maestro di Capella"

CINCINNATI, March 13.—Clarence E. Cramer, Chicago manager of concert artists, has a franchise to produce grand opera for a season of eight weeks in Cincinnati this summer. The performances will be given in the opera house of the Zoological Gardens, beginning June 20 and closing Aug. 14. Mr. Cramer plans to engage prominent singers who have appeared with the Metropolitan, Chicago, or other important opera companies. Isaac Van Grove, musical director, will be associated with a competent staff, and players from the Cincinnati Symphony will comprise the orchestral wing. Twenty-four members of the Chicago Opera chorus will form the nucleus of the ensemble, which will be supplemented by local singers.

A corps de ballet will be assembled by Andreas Pavley and Serge Oukrainsky. New material will be added to the equipment already in the opera house.

Alexander D. Puglia, for the past five

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SUMMER SERIES BY HERTZ MEN PLANNED

San Francisco Committee Formed
for Summer Concerts

SAN FRANCISCO, March 13.—An intensive campaign to make possible a ten-weeks' summer session for the San Francisco Symphony is under way, and the outlook is most encouraging. Mrs. J. J. Carter came up from Hollywood to inspire the local sponsors to the point of accomplishment. At a luncheon held on March 8, which was the second sponsored by the Summer Concert Committee, nearly 100 enthusiastic workers were present. The committee was composed of John Rothschild, Albert A. Greenbaum, representing the Musicians' Union; Alfred Metzger, editor of the *Pacific Coast Musical Review*, and Redfern Mason, music editor of the *San Francisco Examiner*. Organization was effected, with Joseph Thompson, president of the Bohemian Club, as president; Lillian Birmingham, president of the California Federation of Musical Clubs, and members of the original committee as directors.

The Musician's Union has agreed to a cut of approximately one-half in the salary minimum, with the understanding that any profit at the end of the season shall be divided among the players. A

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NINA MORGANA

Soprano of the Metropolitan Opera, Who Will Sing Leading Roles This Summer in the Season at the Colon, Buenos Aires. She Has Been Re-engaged for the Metropolitan Next Season. (See Page 37)

Indiana Federated Clubs Show Growth

INDIANAPOLIS, March 13.—Showing a notable growth in five years, from eight to 110 units, the Indiana State Federation of Music Clubs opened its sixth annual three-days' session on Thursday morning, March 11, with a good attendance, at the Lincoln Hotel. An address of welcome was made by Col. John B. Reynolds of the Indianapolis Chamber of Commerce. Mrs. Hugh McGibney, representing the hostess club, extended greetings. Mrs. F. Dunbar Robertson, Grand Rapids, Mich., president of the Great Lakes District of the National Federation of Music Clubs, also gave a welcome. Mrs. Henry Schurmann, retiring president of the State Federation, made a reply.

The election of officers resulted in the choice of Mrs. J. Reid Steele as president. Mrs. Frank Van R. Bunn of Muncie, Ind., was reelected second vice-president. Mrs. Schurmann, who has been State president for the full length of time allowed by the constitution, was made honorary president. She was presented with a platinum wrist watch in appreciation of her services.

Among the notable guests present were

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, and Mrs. James Tyler, president of the Illinois State Federation.

Routine work of the Federation was taken up at this session, and reports of the following State chairmen were given: Mrs. Sherman Davis, Bloomington, junior and juvenile clubs; Effie Harmon, South Bend, public school music and music memory contest; Mrs. Albert J. Fields, Bedford, church music; Mrs. E. E. Flickinger, Indianapolis, music settlement schools; Margaret Magee, Logansport, study course; Mrs. Charles M. Jones, Franklin, library extension; Mrs. Bernard Batty, Indianapolis, home and group singing; Mrs. Roy Pile, Indianapolis, ways and means; Mrs. Louis Beovitz, Bloomington, publicity; Mrs. Louise George, Indianapolis, young artists' contests; Anah Webb, Bedford, extension; Mrs. James M. Pearson, Indianapolis, endowment fund and special memberships, and Mrs. H. R. Duckwall, Indianapolis, past presidents' assembly.

The program for the Thursday morning session consisted of church music, arranged by Mrs. Albert J. Fields, Bedford, who is State chairman of church music. A talk on church music by Rev.

[Continued on page 37]

CHICAGO OPERA IN MEMPHIS SEASON WELL SUPPORTED

Success of Second Year's Performances Under Civic Music League Believed to Assure Annual Series—"Aida," "Traviata," "Carmen" and "Rigoletto" Given with Brilliant Casts—Club Entertains Artists at Luncheon—Many Out of Town Opera-Lovers Attend Performances

MEMPHIS, TENN., March 13.—The Chicago Civic Opera Company closed a brilliant engagement here last week after four performances at the Auditorium, under the auspices of the Civic Music League. The out-of-town patronage from the surrounding territory doubled that of last year, and helped to make the season a great success. This season marks the second appearance of the Chicago Company in Memphis, and its success practically assures an annual opera season.

"Aida" was given as the opening performance on March 4, with Rosa Raisa, Charles Marshall, Cyrena Van Gordon, Giacomo Rimini, Alexander Kipnis and Virgilio Lazzari in the cast. Giorgio Polacco conducted.

"La Traviata," with Claudia Muzio, Antonio Cortis and Titta Ruffo, was presented the second night.

"Carmen," given at a matinée on March 6 with Mary Garden in the title rôle, Fernand Ansseau as *Don José*, Mr. Kipnis and Clara Shear among the principals, drew a crowded house.

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ICELAND SUITE BY CALIFORNIAN GIVEN

Bliss and Roussel Scores Played in Los Angeles

LOS ANGELES, March 13.—Orchestral programs recently brought a plenitude of instrumental music to this city. On Saturday morning, March 6, at 11, the Little Symphony, under Adolf Tandler, performed an unusually interesting concert at the Biltmore Hotel ballroom. The program included first performances here of Roussel's symphonic fragments, "Le Festin de l'Araignée" (The Spider's Banquet) and a "Norroeno" Suite by a local composer, Sigurd Frederiksen, played from manuscript. Other items were Arthur Bliss' Rhapsody, for flute, cor anglais, string quartet and two voices, and Reger's orchestration of Corelli's "La Folia," as arranged by Leonard.

Simple in its quaintness is the "Norroeno" Suite by Mr. Frederiksen, Los Angeles' cellist. Somewhat in the manner of Grieg (harmonically less significant, but in good taste) the Danish composer has taken folk-songs and dances from Iceland and the Faroe Islands. The orchestration is very effective and the entire suite will undoubtedly be welcome to many leaders for popular programs.

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Philadelphians Like Marion Talley

PHILADELPHIA, March 13.—In musical substance and inspirational fiber, the two new operas submitted to Philadelphians by Giulio Gatti-Casazza in the Academy of Music on March 9, surpassed any novelties produced by the Metropolitan Opera Company in recent seasons. But while there was evident appreciation of the quality of "La Vida Breve" and "Le Rossignol," popular interest was unquestionably focussed upon Marion Talley, who was assigned an off-stage, but musically important rôle in the Stravinsky work.

The various public reactions following the original réclame for Miss Talley, the ultra-discreet critical comment, and the inevitable reappraisal, had engendered in the opera-going public here something akin to an attitude of detachment. Preconceived notions were therefore in a somewhat nebulous state when the young star stepped into the orchestra pit to express the tones of the bird of night in the Hans Andersen fairy tale, set to an extreme modernist score.

The startling revelation of unique talent sought upon the young girl's première in New York, was not awaited at her Philadelphia début. There was thus no occasion for resentment at the non-appearance of a miracle. In consequence, the impression created by Miss Talley was distinctly favorable. Her voice was unmistakably shown to possess natural beauty. Its immaturity was also evident as were the possibilities contingent upon a further musical education. Coping with the very considerable difficulties of the Stravinsky idiom, Miss Talley exhibited both musicianship and taste. She sang gratifyingly on the key, in fresh, clear tones and with a command of florid vocalization that would have done credit to a much more experienced artist. With graciousness and unaffected glee and high spirits, she acknowledged the applause after the fall of the final curtain, appearing on the stage with her associates.

In "La Vida Breve," which opened the double bill, the interpretation disclosed many points of excellence, notably the brilliant performance of Lucrezia Bori in the part of *Salud*. The other rôles,

Memphis Beethoven Club Elects Officers

MEMPHIS, TENN., March 13.—At the annual election of the Beethoven Club, held on March 10, Mrs. J. F. Hill was unanimously reelected president. For eight years Mrs. Hill has served the Club, and the current election marks her ninth year as president. Other officers elected were: Mrs. A. B. Williams, first vice-president; Mrs. E. Y. Kelley, second vice-president; Mrs. I. J. Bradley, third vice-president; Elizabeth Mosby, recording secretary; Mrs. Lunsford Y. Mason, corresponding secretary, and Mrs. J. Fred Pritchard, treasurer. The board of directors include Mmes. Fritz Faehrmann, A. D. DuBose, M. A. Martin, W. T. Chapman, O. O. Paust, Frank Sturm, Achille Stubbe, W. D. Reeves, Anna Ellis Dexter, W. J. Hon, W. L. Wilhoite, L. T. McCallum, and Misses Susie DeShazo and Matilda Reid.

Noted Artists Engaged for Spartanburg Festival

SPARTANBURG, N. C., March 12.—The thirty-first Spartanburg Festival will be held here from May 5 to 7. A number of prominent soloists will be heard. Among them will be Luella Melius, soprano of the Chicago Opera, who will sing on the closing night. Frederick W. Wodell, director of the festival chorus of 350, announces that "Elijah" and "Carmen" will be sung. Soloists for "Elijah" will include Ethyl Hayden, soprano; Nevada Van der Veer, contralto; Allen McQuhae, tenor, and Fred Patton, baritone. Leading rôles in "Carmen" will be sung by Alice Gentle, Louise Hunter, Wendell Hart and Edmund Burke. Ossip Gabrilowitsch will be heard as pianist, and the Detroit Symphony will play under his baton and that of Victor Kolar. A children's chorus of 500 from the schools will be heard at the Friday matinée.

D. G. SPENCER.

all markedly subordinate to hers, were in general well handled, Kathleen Howard was the *Grandmother*; Merle Alcock the *Carmela*; Ralph Errolle the *Paco*; Millo Picco the *Singer*; Louis D'Angelo the *Uncle Servador*, and Angelo Bada, Max Altglass, Charlotte Ryan and Grace Anthony, the *Four Voices*. The staging was elaborate.

In "Le Rossignol," in addition to Miss Talley, admirable performances were contributed by Adamo Didur as the *Emperor*—a gem of portraiture; by Ina Bourskaya as the *Cook*; Ralph Errolle, the *Fisherman*; Gustav Schützendorf, the *Chamberlain*; James Wolfe, Millo Picco and Giordano Paltrinieri, the three *Japanese Ambassadors*; Laura Robertson, Max Altglass and Mary Bonnelli, the *Three Voices*, and Henrietta Wakefield, *Death*.

Tullio Serafin led both operas with keen appreciation and musical insight.

H. T. CRAVEN.



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QUEEN WILHELMINA of the Netherlands has conferred upon Clarence H. Mackay, chairman of the board of directors of the New York Philharmonic Society, the cross of an officer of the order of Orange Nassau. The award was made to Mr. Mackay, who is pictured above, in recognition of his efforts in behalf of Dutch music and musicians.

Mu Phi Epsilon Installs Berea Chapter

The National Council of Mu Phi Epsilon announces the installation of Mu Phi Chapter, Feb. 26, in the Baldwin Wallace Conservatory at Berea, Ohio. The national secretary, Lucille Brettschneider, of Cincinnati, assisted by the national vice-president, Edna Werdehoff, of Toledo, and others, performed the ceremony. With the addition of this group, the roll now numbers forty-five active chapters and fifteen alumnae clubs. The national chairman, Mary Whitson, of Gainesville, Ga., reports that \$15,000 has been collected toward the endowment fund to be used for the various departments of the sorority in 1928 when the organization will celebrate its twenty-fifth anniversary.

Sesquicentennial Contest Attracts Many Works

PHILADELPHIA, March 13.—Thirty entries, including several MSS. from Europe, have been received in the \$10,000 prize opera contest conducted by the Sesquicentennial International Musical Prize Competition Committee, which closed March 1. The first choice will receive \$3,000; the best symphony, choral and ballet submitted will be awarded additional prizes of \$2,000 each, and \$500 will reward the author of the best a cappella choral suite. The latter contest will close April 1.

Rochester Opera to Give Series

ROCHESTER, N. Y., March 13.—During Easter Week, beginning April 5, the Rochester Opera Company will give a series of operas, comprising the most ambitious list yet presented here. It will include "Pagliacci," "Cavalleria Rusticana" and "The Marriage of Figaro," all presented in the manner of intimate opera in English which this company has brought to a high degree of excellence.

Descendant of Napoleon Leads Orchestra

A DISPATCH from Munich states that the Duke of Leuchtenberg, described as a descendant of Napoleon's stepson, Eugene Beauharnais, and a cousin of the murdered Czar of Russia, appeared successfully as an orchestra conductor. The Duke has renounced all his noble titles and asks that he be known in the future as Nicolaus Leuchtenberg.

CIVIC ASSOCIATION ENDS HAPPY SEASON

New Des Moines Society Sponsors "Marriage of Figaro"

DES MOINES, March 13.—The fifth and concluding number on the Civic Music Association's course was given by the Hinshaw Opera Company in "The Marriage of Figaro." A full house greeted the company and a very smooth performance of the Mozart opera was given.

The fourth attraction of the course was Dusolini Giannini, soprano, who appeared recently at the Women's Club Auditorium. The whole membership turned out to hear this eminent artist and enthusiasm ran high. Molly Bernstein was a capable accompanist.

The Civic Music Association was organized last June for the purpose of advancing Des Moines as a music center; to merge varied musical interest of the city into one coordinating agency to serve as a clearing house for civic music activities; to develop Des Moines' musical resources; to promote a series of artist concerts at popular prices; to create a fund to be used to provide for the city, permanent advantages and facilities such as a municipal organ, a municipal band, community singing, a chorus, music scholarship, etc.

The first year a membership of 1415 was reached. A concert series of five numbers has been provided. A little over \$1,000 has been placed in the bank as a sinking fund, and \$400 given for scholarships—two for piano, one for violin and one for singing.

Preparations are already under way for a big increase of membership for next season.

HOLMES COWPER.

"St. Sebastian" in Scala Première

The Italian première of D'Annunzio's "mystery," "The Martyrdom of St. Sebastian," with a score by Debussy, had its first performance at La Scala, under Arturo Toscanini's baton, on March 4. According to *Associated Press* dispatches from Milan, the work, given in French, with the leading rôle mimed by Ida Rubinstein of the Paris Opera, was not very cordially received, although it was an artistic success. D'Annunzio himself attended the performance, according to the dispatch. The settings, by the late Léon Bakst, were elaborate.

Artist Dedicates Four Organs

CHICAGO, March 16.—Edwin Stanley Seder, organist, has recently dedicated four new organs—in the First Presbyterian Church of Warsaw, Ind., on Feb. 12; in the First Christian Church of Jackson, Tenn., on Feb. 26; in the Methodist Church of Edgerton, Wis., on March 9, and in the Second Presbyterian Church of Oak Park, Ill., on March 11. Under the auspices of the Missouri Chapter of the American Guild of Organists, he gave a recital in St. Louis on March 15.

Chamlee Sails for European Appearances

Mario Chamlee, tenor of the Metropolitan Opera Company, sailed last week for Europe, accompanied by his wife and his young son Archibald. He will fulfill operatic engagements on the Continent.

Philadelphia to Hear Harmati's Prize-Winning Quartet

PHILADELPHIA, March 15.—The final concert in the series of ten by the Chamber Music Association of Philadelphia, on March 21, will mark the first

MAHLER SYMPHONY OFFERED BY REINER

Novelty on Cincinnati's List Makes Strong Impression

By Philip Werthner

CINCINNATI, March 13.—The following program was given at the fifteenth pair of concerts of the Cincinnati Symphony under the leadership of Fritz Reiner on March 5 and 6.

Suite from "Petrouchka".....Stravinsky
Songs with orchestra.....Marx
Fourth Symphony.....Mahler

The Stravinsky number was given for the third time in Cincinnati and was not more approved than at its first hearing. This work needs the stage effects which it illustrates.

The songs by Marx were sung by Elisabeth Rethberg in a beautiful voice, with round, mellow tone. The songs were very interesting and beautiful.

The symphony of Mahler was new to Cincinnati, and impressed with its beautiful melodies, and the skill with which they are handled.

On March 3 the Woman's Musical Club, of which Mrs. Philip Werthner is president, met at the home of Mrs. Benedict Smith. The subject, "The Gipsy in Music," was illustrated by members.

At the Cincinnati Conservatory on March 4 a concert was given by the students' orchestra under Ralph Lyford. The First Symphony of Beethoven was played very well. Rose B. Nottingham sang a Romanza of Donizetti; DeLyse Moffit played the Concertino for clarinet and orchestra by Weber, and Richard Whitacre gave a number by Schumann. All received considerable applause.

A pupil of Dean Frederic Shailor Evans of the Conservatory of Music—Dwight Anderson—gave a piano recital in Louisville, where he created such a favorable impression that he was engaged by the Louisville Conservatory as a member of the faculty. William Meldrum, who also studied with Dean Evans, is to join the William Woods College in Fulton, Mo., as head of the piano department.

Lillian Kreimer and Louise Church-Winans presented a program for two pianos recently before members of the College Club in the Odd Fellows Temple.

The Bach Society of Cincinnati celebrated the two hundred and forty-first birthday of the composer with a concert at which Leo Paalz, Herbert Silbersack, Samuel de Jong, Otto Brasch, Peter Angulo, Sigemund Gulp and Arthur Dobell appeared. Louis Ehrhart directed.

performance of the prize winning quartet of Sandor Harmati, played by the New York String Quartet. In competition with many contestants, all of whom wrote under a nom-de-plume, Harmati's string quartet won the prize of \$500 awarded by the Chamber Music Association last season. The judges were Thaddeus Rich, Samuel L. Laciari, Hans Kindler, George F. Boyle, Camille W. Zeckwer, Luther Conradi and Arthur Judson.

Artists for Baden-Baden Opera Announced

AMONG the artists chosen for the opera festival to be given in Baden-Baden, Germany, between May 25 and June 1, are Lucrezia Bori, Florence Easton, Elizabeth Kandt, Frances Peralta, Kathleen Howard, Mario Chamlee, George Meader, Giuseppe de Lucca, Arnold Gabor, Paul Bender and Adamo Didur. Two performances each of "Così fan tutte" and "The Barber of Seville" will be given. There will be one operatic concert. The scenery used in the operas will be reproductions of the Metropolitan Opera scenes. The Metropolitan Opera Company has nothing to do with the enterprise. The Baden-Baden company has been organized and will be directed by Artur Bodanzky. Carlo Edward and Paul Eisler will be assistant conductors. Samuel Thewman of the Metropolitan will be stage director.

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Photos 1 and 4 from "Marchesi and Music," published by Harper & Bros. Photos 2 and 3 © Dupont

1, Mathilde Marchesi, Whose Phenomenal Career as a Moulder of Voices Is Recalled on the Centenary of Her Birth, Occurring This Month; 2, Emma Calvé; 3, Emma Eames; 4, Mme. Marchesi as a Child, from an Old Photograph; 5, Nellie Melba as "Juliette"; 6, Etelka Gerster; 7, Emma Nevada, and 8, Ilma di Murska

SINCE singing is so good a thing, I wish all men would learn to sing," wrote Byrd. And Mathilde Marchesi, born one hundred years ago next Friday, might have echoed his statement, with, perhaps, the substitution of the word "women" for "men," in view of the fact that she accepted as pupils only members of her own sex.

Wagner, too, though his musical thoughts are probably best expressed in orchestral tones, apparently accepted the truth of Byrd's dictum, for he said: "The human voice is really the foundation of all music, and whatever the development of the art, whatever the boldest combinations of a composer or the brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music."

His opinion that every voice should be at the composer's command, called forth Mme. Marchesi's antagonistic remark that many talented singers, both male and female, had been lost to art because of their voices being ruined by his music.

The modern psychologist might say this opposition accounted for the fact that, with the outstanding exception of

Emma Eames, none of Mme. Marchesi's pupils were particularly renowned as Wagnerian singers. The mere believer in circumstance, on the other hand, could truthfully claim that the greatest number of voices which Mme. Marchesi brought to world-wide notice were, in themselves, lyric and unadapted to the later Wagnerian rôles. But whatever the cause, the effect remained. Even Mme. Eames, successful as she was in the parts of *Sieglinde*, *Eva* and *Elisabeth*, was possibly most admired when she sang *Marguerite*, and numbered among other favorite characters those of *Desdemona* and *Juliette*.

A brief survey of the careers of leading Marchesi students illustrates this point. Ilma di Murska and Etelka Gerster were brilliant singers of coloratura music. Emma Nevada was especially successful in such operas as "Lakmé" and "Mignon." Sybil Sanderson, for whom Massenet wrote "Esclarmonde," specialized in operas of this type. Suzanne Adams appeared chiefly in the works of Mozart, Gounod and other composers writing in the lyric vein. Emma Calvé essayed to become *Elsa* with a certain degree of distinction, and Nellie Melba achieved a like measure of approbation when she appeared as *Elsa* and as *Elisabeth*. But Mme. Calvé was essentially an interpreter of French opera, and Dame Melba's only excursion into the realm of heroic Wagnerian

works, when she essayed *Brünnhilde* in "Siegfried," was a failure—as Dame Melba cheerfully admits in her memoirs.

Born in Frankfort

Mme. Marchesi was born March 26, 1826, in Frankfort-am-Main. She was the youngest of three daughters of Johann Friedrich Graumann, a wealthy and highly respected merchant.

At the age of five, while at school, she evinced a never-satisfied craving for knowledge. Later, when Jenny Lind appeared at the Frankfort Opera House, Mathilde's grandmother took her to these performances as well as to the concerts of de Bériot, Pauline Viardot, Thalberg and Liszt. At the age of fifteen she was credited with being the first in Frankfort to dance the polka and mazurka; but this interest was soon replaced by the attraction found in the studio of Signor Felice Ronconi, which usurped the place of the ballroom in her heart.

There, besides studying harmony and the piano, she began her vocal career. The studies her teacher assigned to her were the most difficult of Bordogni's vocalizes. With the "grand cavatina" from "Norma" as her first song, the young singer grew discouraged, bade farewell to singing for a while and began the study of English and Italian. During a trip to London with friends when she was seventeen, she heard "Il

Barbiere di Siviglia" in Italian, and with Tamburini, for the first time. Shortly upon Mathilde Graumann's return to Frankfort, her father lost his fortune.

Family financial difficulties took Frau-lein Graumann to Vienna in 1843, with a view to becoming a governess in the family of an Austrian count. This, however, was avoided through the generosity of her eldest sister, Charlotte, a governess in London, who supplied the means for Mathilde to continue her studies. She imbibed knowledge from Mendelssohn. Otto Nicolai, conductor at the Imperial Opera House in Vienna and composer of "Die lustigen Weiber von Windsor" became her singing teacher; but a meeting with Mme. Viardot during a season of Italian opera in Vienna resulted in lessons from Manuel Garcia.

On Aug. 31, 1844, the young artist sang in public for the first time, appearing at a concert given in Frankfort by George and Joseph Hellmesberger. In May of the following year she sang at the Rhenish Festival in Düsseldorf. Her first opportunity as a vocal instructress came in the spring of 1847, when a fall from his horse incapacitated Garcia for a time. Having discovered in his new pupil a remarkable aptitude for teaching, he intrusted her with a number of his private pupils.

In her reminiscences "Marchesi and

[Continued on page 16]

Visitors Supply Double Rivalry for New York Orchestras

Philadelphia and Boston Bands Introduce Novelties in Their Manhattan Concerts—Bachaus Substitutes as Philharmonic Soloist—Thibaud Plays with Klemperer Forces—Gilbert, Tailleferre, Hindemith and Debussy Works Given

WITH the Philadelphia and Boston orchestras making their penultimate visits of the season, and each introducing novelties by way of competition for the Philharmonic and New York Symphony, the week was a lively one for votaries of the orchestral forms. Soloists of the sennight were Jacques Thibaud, who played the Brahms violin concerto with the Klemperer forces, and Wilhelm Bachaus, who presented Beethoven's Fourth Piano Concerto in last minute substitution for Joseph Szigeti who was to have played the Brahms violin work at Furtwängler's Sunday concert.

A number of special interest on the Philadelphia program was an orchestral arrangement of Debussy's "La Cathédrale Engloutie," familiar as a work for piano, but played in its new guise for the first time in New York on this occasion, under Leopold Stokowski's bâton. Serge Koussevitzky introduced unfamiliar music at both Boston Symphony concerts, Henry F. Gilbert's Symphonic Piece, employing pre-jazz popular elements, being presented on Thursday, and new Tailleferre and Hindemith works on Saturday afternoon.

Carnivals, Fêtes, Cathedrals

The Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, March 9, evening. The program:

"Le Carnaval Romain".....Berlioz
"Alborado del Gracioso".....Ravel
"Fête-Dieu à Séville".....Albeniz
"La Cathédrale Engloutie".....Debussy
"Symphony No. 6 ("Pastoral")".....Beethoven

Tone painting occupied the Philadelphians and their audience in an altogether pleasurable succession of vivid orchestral pictures, as three Frenchmen and a Spaniard (to say nothing of a transcriber too modest to admit even so much as a nationality) were quoted orchestrally on this subject by Leopold Stokowski, by way of preparation for fresh appreciation of Beethoven's early, self-deprecated, experiments in this direction. That old-timer's melodious dalliance in the Vienna woods was played with a caress and beauty of tone to keep it from speaking in accents too grandfatherly, after the coloristic experiments of the later day. Moreover, the performance was so apt as to convey the impression that, after all, there is something more in music than riotous color and that the "Pastoral," naïve as it now seems, possesses qualities not to be found in Berlioz, Ravel, Albeniz or Debussy.

Presumably the transcriber who supplied the novelty of this program—an orchestral version of "La Cathédrale Engloutie"—is the same nameless expert who employed his gifts so deftly on the Albeniz "Alborado," first brought to attention in this form by the same conductor a year ago. If Ravel's scoring of his piano piece (No. 4 of "Miroirs") had not been duly credited to the composer, it, too, would have seemed the work of the same mysteriously adroit hand. All three were superbly played, and the same must be said of the Berlioz Overture, which had mellowed as well as brilliance, and sonorities that were more than mere crashes and blares of hard-driven sound.

This reviewer listened to the Debussy with mixed feelings. "La Cathédrale Engloutie" as thus transcribed is a new work. If a scenic evocation is desired of the sunken cathedral of Ys emerging from the depths, while its bells toll and the priests chant, the orchestral setting is far more effective than the origi-



The Orchestral Merry-Go-Round Nears the End of the Whirl—Cartoon by Dick Spencer

nal. But this increased effectiveness carried with it something of the literal, the theatrical, which is not Debussy. The positive and the definite are substituted for the elusive, the sense of mirage. A degree of emotionality supplants pure phantasy. The manner, as well as the garmenture, is new. What

a pity Lalo could not have had this music, and more like it—as this transcriber has transformed it—for his own sunken opera of Ys!

To say that Tuesday's audience was Stokowskified is to infer that it listened with the rapt adverence customary at these concerts. O. T.

Quarter, Eighth and Sixteenth Tones Heard at Concert of Modern Music

League of Composers Sponsors Carillo Experiment, Together with Drastic Atonality of Schönberg and Attractive Setting of Negro Verse by Whithorne

QUARTER TONES, eighth tones, Q sixteenth tones, an octavina, "gusty rain" and "wistful angels," a white composer leading a black poet up and down an aisle, five woodwind players and an audience pricking their sensibilities on a Schönberg cactus, and thirteen instrumentalists, plus a conductor, proving how fatuous musical fatuity can be—this was the phantasmagoria which the League of Composers conjured up for the bafflement of those audient souls who occupied the seats of Town Hall the evening of March 13.

Reduced to its titles, the evening's farrago of new music was as follows:

Quintet for Wind Instruments. Schönberg (First performance in America)
Sonata Casi Fantasia.....Carillo (First performance)
"Saturday's Child".....Whithorne (First performance)
Tanz Suite.....Ernest Toch (First performance in America)

But that is not the half of it. The bare record gives no hint of the protracted discomfort afforded by the most ruthless example of Schönberg's atonality that has yet been given here, nor of the curious effect upon the ear of subdivisions of our erstwhile normal intervals, introduced in the otherwise quotidian composition of Julian Carillo. In such company, Whithorne's mildly modernistic settings of Countee Cullen's Afro-American poetry served as an anchor in a sea of dubiety, which may have been one of the reasons why the audience applauded it long and lovingly. It is possible, however, to say of it that "Saturday's Child" has qualities more likely to commend it for future rehearsals than any of the other sophisticated settings of Negro verse which have lately found their way to the concert halls.

Nothing more merciless has been dinned upon the ears of New Yorkers than the Schönberg quintet. Not only is this example of cacotechny completely devoid of any leavening of emotion or human sentiment, but it strikes the ear with something of mechanically imposed cruelty. There is order and there is logic. Definite themes, of flint-like hard-

ness, return inexorably to their places in the Schönbergian form. The composer, writing horizontally, with a continual interplay of parts that move forward at a steady, wheel-driven pace, but which lack any life of their own, has written with diabolical mastery in exalting technic and utterly eliminating heart.

The performance was no mean feat on the part of the five musicians who participated—Quinto Maganini, Michel Nazzi, A. Williams, David Swaan and Lucino Nava. If, as reported, the score had been cut, thanks can be given that there was not fifty-five minutes of it, said to have been the length of a performance abroad.

Julian Carillo's "Sonata Casi Fantasia" was written in sixteenth, eighth and quarter tones for French horn and string instruments, and sounded more like a demonstration than a composition.

Preceding its performance, scales were played separately by the instruments, so that the audience could better identify the diminished intervals. Quarter tones, easily recognized, were illustrated by means of the guitarri, an adaptation of the guitar. Eighth tones were plucked forth from an octavina, a specially created instrument which resembled a giant lute, and might be called the contra-guitar.

Sixteenth tones—96 of them to an octave!—were yielded by an arpa-citara, or zither of harp proportions, and while it was evident that the scale was being ascended or descended, successive notes yielded to the untutored ear very little sense of interval but seemed rather to be fresh attacks on the same pitch with a slight difference in tonal resonance—much the same effect as when one human voice sings a note and another of slightly different quality repeats it.

The other instruments of the six that were adapted by the composer for his purposes, were a horn, so altered as to play sixteenths, and a violin and 'cello in which an altered technic of fingering was all that was required. The players were Lucino Nava, Bernard Ocko, Genaro Nava, Lajos Shuk, Emil Mix and Margaret Kane. The composer, a Mexican who has been experimenting along these lines for many years, conducted.

Aside from very interesting glissando effects, the subdivided tones were not so readily captured in the Sonata as in the preceding illustrations. There was much of tentativeness in their harmonization, and the most striking individual effects were such as to suggest that the same thing might be achieved by playing on any string instrument while tuning it up or down, or by the time-honored de-

Thibaud Plays Brahms

The New York Symphony, Otto Klemperer, guest conductor; Jacques Thibaud, violinist, soloist. Carnegie Hall, March 11 afternoon. The program:

Brandenburg Concerto, No. 1, in F. Bach Violin, Oboe and Flügelhorn solos by Mischa Mishakoff, Pierre Matthieu, Gustav Heim. Violin Concerto Brahms Mr. Thibaud "Belfagor" Overture Respighi "Tod und Verklärung" Strauss

Nobly proportioned, exquisitely lyrical was the French violinist's achievement of this most un-French of violin concertos. The internationality of art has seldom been more convincingly demonstrated than in his deeply enamored, sculpturally shaped performance of a work which at first blush seems completely alien to the Gallic spirit. There were individual details, especially in the first two movements, that were Thibaud's own, but they were never at variance with the character of the concerto. The final movement was not on such a high technical plane as the preceding two, but this will be remembered as a most treasurable performance.

The high spirits of Bach's first Brandenburg concerto, with the now obsolescent flügelhorn (or keyed bugle) doing duty among the solo instruments, were blithely if not always transparently set forth. Mr. Klemperer conducted from one of those pseudo-harpsichords which confess to a nefarious past as pianos. In the Adagio, Bach's modernity suggested that he, too, could have been polytonal if he chose; that he even cogitated it for a space, but then decided that harmonious counterpoint and fugue were sufficient unto his needs.

The Respighi Overture and the Strauss tone-poem were repetitions from the concert of the preceding Sunday and do not call for further discussion. The orchestra played vigorously and well, though one could have wished for less of weight in the accompaniment for the finale of the Brahms, and in some parts of the Bach, though a reduced ensemble was employed for the latter. O. T.

Bostonians Play New Work

Boston Symphony Orchestra, Sergei Koussevitzky, conductor. Carnegie Hall, March 11, evening. The program:

Symphony No. 8 in F Major.....Beethoven Symphonic Piece Henry Gilbert (First time in New York)
Three Jewish Poems Bloch
Second Suite from "Daphnis et Chloe" Ravel

When a composer declares his intentions as specifically as Mr. Henry F. B. Gilbert has done in the program notes for his new "Symphonic Piece," auditors cannot go far astray in understanding the music. In his prolegomena he says:

"My constant aim, ever since beginning composition, has been to write some American music—that is, some music which would not naturally have been written in any other country, and which should reflect or express certain aspects of the American character or spirit, as felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint, and, in its highest aspect, a mighty protest against the numbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'Hurrah, boys!' attaches to it, but the spirit of the new birth underlies all, for him who can see."

That last sentence aptly describes the opening section of Mr. Gilbert's piece. It is spontaneous crowd-music, vigorous, exhilarating and noisily joyous, expressing a confident abandon verging on braggadocio. The second theme, which is recognizably modeled in melodic line and rhythm on Stephen Foster's "Old Folks at Home," is frankly sentimental, and is offset by the mocking gayety of later references to "The Arkansas Traveler." To complete the synthetic picture of the American scene, there are more than a few measures of rag-time. It is interesting to note that Mr. Gilbert's syncopation pertains more to the cake-walk than to the fox-trot—an indication, perhaps, of his belief that contemporary jazz is a passing phase.

Considered as a structure, the piece has a form that reveals the composer's original intention that it should be the first movement of a symphony. But the

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A Plea for More Thorough Teaching in High Schools



PLEA for better teaching of music in high schools was voiced by Harold L. Butler, dean of the College of Fine Arts, Syracuse University, in an address delivered at the sixty-first convocation of the University of the State of New York, Albany. "On the Teaching of Art and Music in the High Schools" was the title of Dean Butler's address. In the following article, his special references to art instruction are chiefly omitted, in order that the musical side of the question be emphasized.

"During the past twenty years," said Dean Butler, "the teaching of art and music in the high schools has made great progress. But in spite of this, these subjects are just now beginning in a few schools to find their proper places in the course of study. By no means have they obtained the dignified position already reached by mathematics, the languages, science and history. Art and music are, in most schools, the poor relations which live upon the crumbs of interest, time and money, dropped from the table of their better-to-do relatives.

"There are some exceptions. A few high schools have been able, by means of fine equipment, an unusually well prepared teaching staff and a frank acknowledgment of the cultural and disciplinary value of the study of art and music, to put these subjects on an equality with the regular studies of the curriculum. We may as well acknowledge that there are only a few in New York State. A number of these schools are found in the Middle West, where innovations and new ideas receive a warm welcome, and even more are found on the Western Coast.

Regrets Inequality

"One of the amazing things about art and music-teaching in any section of the country is its inequality. At the University, we have not the slightest idea of what an entering student may know of art and music. The quantity of work covered for one unit of high school credit seems fairly well standardized in all high schools. But the quality of work ranges from zero to one hundred. I might go further and say that sometimes the work done should be ranked as zero minus, for the instruction has been positively wrong, and necessitates a large amount of forgetting on the part of the student before he is ready for constructive instruction. This is particularly true of art.

"If we are to compare our art and music instruction with that of Europe, I believe our best art instruction is superior to the best English art instruction; our best music instruction is inferior to the best English music instruction. Especially is this true of choral work, theory of music and appreciation of music. Our high school orchestras and bands are quite superior to theirs. In applied design and decoration, the English schools are superior to ours. In all other forms of art work, I believe we do the better work.

"On the Continent, the best music instruction is inferior to our best. In art, they are far in advance to us in every department.

"In spite of the differences I have just noted, European art and music is, in general, superior to ours because their work is much better standardized as to quality than is ours. The average grade of instruction there is high, whereas the average grade with us tends to be low, owing to the poor quality of instruction in many of our high schools. In Europe, they seem to prefer to teach music and art well or not at all. Here, we are bound to teach it the best we can, and quite often the quality of instruction is not high.

"Music and art in this country are supposed to be the woman's business, and the boy who betrays a keen interest in either is generally supposed to be somewhat 'sissyfied.' This is in spite of the fact that both music and art are now and always have been the business of men. The history of the world has yet to show us a great woman composer, conductor, pianist, organist or violinist. Only in singing does the woman stand the equal of the man. Using the word 'great' advisedly, there has never been a great woman painter, architect, sculp-

music teaching, let us trace the steps of the average art and music teacher. Graduated from the high school at seventeen, eighteen or nineteen, and interested in music or art, she determines to become a teacher.

"If she is a music student, she has had some piano lessons and perhaps a few voice lessons, or she may have sung in a glee club, or a church choir. She goes to normal school or college for a three or four-year course, generally a three-year course. In thirty-two States, only two years' training is demanded, and the student, anxious to get a position as soon as possible, takes no more work than she must. When she enters the advanced school, she finds herself enrolled in a rigid curriculum arranged by the faculty of the school and the State board of education.

"In studying many of these two, three and four-year curricula, I have made up my mind that those in authority have agreed that this young woman shall get, first, what is known as 'a good general education'; second, training in psychology, history of education, principles of education, school management and kindred courses; third, methods of teaching art or music in the public schools, together with practice teaching, and fourth and last, training in music or art.

"Two-year curricula generally call for from twelve to eighteen hours in liberal arts subjects, nine to fifteen hours in education, six to twelve hours in methods and practice teaching, leaving from fifteen to thirty hours for training in music or art. Three-year curricula call for from twenty to thirty-five hours in liberal arts, fifteen to twenty-one hours in education, ten to fifteen hours in methods and from twenty to forty-five hours for training in music or art. There are many four-year curricula which call for fifty hours of liberal arts, fifteen to twenty-five hours in education, ten to fifteen hours in methods, leaving thirty to forty-five hours for art or music training.

A Heavy Demand

"Let us consider for a moment what the average music teacher is supposed to be able to teach: all rote song material for the first two grades; methods and materials for the grades three to six; two or three operettas for the grades; two and three-part choruses for the upper grades; solos, duos, quartets and choruses for the junior high school; materials for the junior high orchestra; all choruses and other materials for senior high, including the senior high orchestra; teach sight singing, ear training, elementary harmony, history and appreciation of music, and incidentally put on an operetta to raise money to buy a piano or a victrola or something else the board of education should have bought long before.

"Does anyone think that the teacher will get the knowledge I have just mentioned in from thirty to forty-five hours

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HAROLD L. BUTLER

Dean of the College of Fine Arts, Syracuse University, Who, in the Accompanying Article, Raises Vital Questions Regarding Public Musical Instruction

tor or designer. It is almost wholly a man's business to produce beauty in its various forms. Why, then, should it be beneath the dignity of a high school boy to have and express a great interest in and a love for these same forms of beauty?

Looking Up to Artists

"One good reason for work of a high quality in Europe, and especially on the Continent, is that there the artist and the musician is regarded as superior to the average run of men. Here he is regarded as inferior. These two ways of regarding music and art study are seen in the common schools, the colleges and universities, and on out into life itself. Without doubt these two attitudes affect our students as well as theirs. In Europe the boy who has artistic ability is looked up to. Here he is not looked at at all, or he is regarded askance. In this country the great majority of art and music students are women; in England the men and women students are in about equal numbers; on the Continent, men music and art students are decidedly in the majority.

"The teaching of music and art in the high schools easily resolves itself into two totally distinct activities: first, the teaching of the history and appreciation of the arts; second, the teaching of the applied arts. The first is by far the more important because it should reach a far greater number of high school students, and because the knowledge and power gained from this study is never lost.

"For the most part, the teaching of the history and appreciation of music and art is not well done in the high schools. Lack of proper equipment is one reason for poor work.

"If the teacher is going to teach the history and appreciation of music, he should have a reproducing piano with an adequate library of music rolls. He should have a first-class disc record music machine with a good library of records. Within the past three years several large record companies have gotten out albums containing a complete sym-

phony, played by one of the internationally known orchestras. There should also be a good working library of music and criticism available.

"Applied music demands good pianos—in tune—a number of band and orchestral instruments which the students themselves cannot be expected to buy, and, if possible, a music room with raised tiers of seats, music charts and a reference library. The entire equipment for both art and music can be put in for less than the cost of a good home economics equipment. It will last longer and cost less for repairs and upkeep.

"But, if we want to know the real reason for the poor quality of art and

operative stars at a financial cost to the club members themselves. It is exceptionally democratic—this Singers' Club of Cleveland. It demands of its members only a voice and a love of song. Side by side at rehearsals sit an eminent attorney and a mechanic; an old-time baseball star blends his bass voice with that of a well known surgeon; a wagon painter, a waiter in an Italian restaurant and a manufacturer and merchant whose goods go from Coast to Coast, are together in the tenor section; an insurance expert, a realtor and a corporation head sit together among the baritones. So it goes all through the Club.

The members admit that they "are crazy about singing." Some truth is added to this when one realizes that they have to pay dues to be able to sing and to hire such soloists as Tito Schipa, Queenie Mario, Nanette Guilford, Merle Alcock and Harriet Eells.

J. Van Dyke Miller, youthful, enthusiastic, is serving his second season as conductor. Shortly after he came to Cleveland in 1919 he became accompanist for the Club, was chosen last year as director for his knowledge of music, his ability to interpret it, his inspiring personality.



Photo by Bunting

Vocal Club Belies "No Music" Diagnosis

A VISITOR came to the United States not long ago to lecture. He lectured on books, on art, on politics. He went back home only to find the lecturing habit had grown on him, and as he was a little wary about lecturing on native politics to a people who knew whereof he spoke, he made it American and let it go at that. He talked on American politics, American labor, American home-life, American music. It seems that, according to him, there is so much hustle and bustle connected with the first two that there is no time for the last two.

Some who heard him had a suspicion that Mr. —'s penetrative tour of the United States had been a very sketchy one; those who knew something about the many amateur organizations who take time to sing, just for the fun of it, and sing well.

A notable example was made of the Cleveland Singers' Club, now in its thirty-fourth year, which still finds its work so entertaining to itself and so welcome to the public, that it can pack a large auditorium three times a season, presenting as assisting artists leading

MEPHISTO'S MUSINGS



Sir Thomas Beecham Pitted Against Giuseppe Verdi on the Issue of Operatic Success—What the Figures Show with Respect to New York's Season—Mme. Samaroff Comments on Her Own Sartorial Hegemony—"Faust" in Modern Dress Undertaken in England—How the Conductors Have Simplified the Problems of Choosing Between Programs—Mozart's Halo in Jeopardy—The Question of the Metropolitan's Supremacy

DEAR MUSICAL AMERICA:
IT would seem that critics are not the only ones who disagree.

Those who give opera, as well as those who listen to it, have their differences of opinion.

Last week I quoted the counsel which the octogenarian Giuseppe Verdi gave Giulio Gatti-Casazza, with respect to the necessity of having the theater full.

"No youthful impresario could have received sounder or better advice," was the Metropolitan general manager's comment, when he came to tell the story.

Yet I find Sir Thomas Beecham, the best known English impresario, in responding to a toast, "The Opera," making such remarks as these:

"Let them drop the old slogan about opera paying. No good thing in this world has ever paid yet, and the better the thing the worse it paid."

It should be stated that Beecham was talking about home-brew English opera, and I have no doubt that the Metropolitan generalissimo would say the same thing about the financial aspects of producing American opera. He has tried it and he knows.

But Verdi's recommendation had to do with something quite different than the fostering of an uncertain native art product, for he was talking of opera in a land where no department of fomento is needed to bring out new works for the lyric stage.

Applied too literally, his rule that "success" depends upon the box office would tend to close the door on all experimental productions such as those necessary to development in America or England. Disregarded *en toto*, deficits might easily mount to such a sum as to close any opera house in the world, the Metropolitan included, since, after all, the subscribers and boxholders are no more willing to pay for the production of operas they do not like than the casual seat purchasers or the standees.



THE theater, Verdi said, "was never meant to be a vacuum—the theater is intended to be full."

There is a difference, however, between a theater being a vacuum and a theater being so completely filled that every seat is taken and every inch of standing room pre-empted.

A theater reasonably full is not a vacuum, and it is not entirely sensible to regard an opera as a failure because some seats are left unsold or because the number of standees falls below the maximum.

My own feeling is that if there are a considerable number of persons willing

to buy seats to hear a work, though it admittedly is not one of the most popular, that work should not be debarred simply because there are others which would draw better. This is something quite different from producing bibelots for a handful of bored epicures.

Personally, I have regretted the disappearance from the répertoire of certain operas of unquestioned merit which had shown a moderate decline in their boxoffice power, though it certainly could not have been said that there was ever a vacuum when they were presented.

It is not to be expected that the Metropolitan will produce works which only some little group of persons, including the critics, wish to hear. But neither is it reasonable, in my opinion, to expect all works that ought to be in the répertoire of the foremost opera house of the world, to completely sell out the house.

It has seemed at times as if the criterion of success or failure at the Metropolitan (in the Verdian sense of a full theater) was found in the number of standees; as if a completely sold-out seat list was something to be taken for granted, because of the subscriptions, and that the number of additional persons brought in to line the rail and sometimes to block the aisles, was the real test of a work.

If any such theory is held by anyone, in or out of the opera house, it is not a healthy one for opera or art. The standees are a debatable institution at the best, and whether they are fifty or five hundred ought not to count materially in any operatic calculation. It is true that if they are numerous, they supply a good indication of more than ordinary popular interest. But to expect the opera house to be packed with them like a rush-hour subway train at every performance, would be to put opera-giving on a basis difficult to defend.

I think the reasonable view is to regard every standee as a person in excess of what Verdi referred to as a full theater.



I HAVE been carrying some figures around in my vest pocket ready for the next man who tries to tell me that the business of music-giving is on the downgrade in New York. Since mid-September there have been 49 more events reviewed by your critics than in the same period last year, an increase from six to ten in each month of the Manhattan season. The total on March 15 was 892, as compared to 843 on that date of 1925. And figures still have their old reputation for veracity!



IT has been so long since any baritone but Scotti has sung *Scarpia* at the Metropolitan that no one thinks of a "Tosca" without him.

But supposing he should be indisposed—which never seems to happen, but is not entirely beyond the bounds of the possible.

Would the opera be changed? Or would de Luca or Danise be called upon to essay a part which everyone regards as Scotti's very own? Once, I am told, Clarence Whitehill was held in readiness for the part, but the resilient Scotti turned up.

How about Lawrence Tibbett? I have seen him repeatedly at "Tosca" performances, apparently deeply engrossed in a study of the opera and the part. This has led me to believe that he hopes and expects to be cast as *Scarpia* some day, and I, for one, think it should be a fortunate rôle for him.

His success of *Neri* in the "Jest" was another arrow pointing the way to more intense, dramatic parts for which he has been richly endowed.

And if I have any one good wish, better than all others, for this young American Artist, it is that at sixty he may be an "institution" like Antonio Scotti.

I UNDERSTAND that the newspapermen are wagering even money that Olga Samaroff will, or will not return to the concert platform after having cut her critical teeth on the *Evening Post*.

I have been informed on the best authority that she will; also that she won't.

I have reason to believe that she has enjoyed her journalistic adventure quite as much as her readers have. The boredom traditional with critics has been conspicuously absent from her writing.

Moreover, I feel sure that when Mme. Samaroff goes back to the keyboard, assuming that she will (for America can ill spare so gifted an executant) she will carry with her an increased respect for the reviewing profession. She will agree, I think, that these much harried scribes are not half bad fellows, after all, and that their task is not so simple as many a musician would have you think.



MME. SAMAROFF, in the *Post* of March 9, reproduces my comment on her sartorial supremacy among the critics, with some animadversions of her own.

"I am sure," she writes, "my readers will understand the thrill this gave me. For one thing, it made me really feel at home in my new profession. There are certain things one misses on the dark side of the footlights. Sartorial comment is one. The enthusiasm of 'Jonesville' for a red velvet gown is so inspiring! It is hard to do without such appreciation, and I have been haunted by the fear that all the time and care I expend on designing the most subtle and effective raiment in which to sit in the dark six days of the week in the rear rows of various concert halls and the Metropolitan, might fail to create the proper excitement. 'Mephisto' has saved the day."

"It remains to be seen what will result from the consternation and envy, doubtless, excited in the bosoms of my confreres. Can they afford to leave me unchallenged in this position of sartorial supremacy? Or will they boldly discard the monotonous garments to which males of this era are condemned and blossom forth into Roman togas, periwigs or lace frills?

"The machinations of another Mephisto once effected a considerable transformation (according to Mr. Goethe and Mr. Gounod) in the externals of that wise scholar Dr. Faust. Who knows what the startled audiences of Carnegie, Aeolian and Town Hall may yet witness as a result of this 'Mephisto's Musings'? As the diabolical scribe of MUSICAL AMERICA seems inclined to sartorial reflections, why doesn't he give us an article on how Julius Caesar would have looked to his contemporaries in an American business suit? It would give food for thought in considering the burning questions of fashion in art."

I find it much more congenial to quote Mme. Samaroff, and if a picture is desired, to use hers.

I am sure these sketches have her approval, as they are reproduced from her own column in the *Post*.



BUT with respect to the transformation of "Faust," I have before me an announcement that Gounod's opera is to be given in modern dress on the other side of the water.

The Birmingham Grand Opera Company, of which E. St. Claire is musical director, is sponsoring a performance in April that will be along the lines of the modernized "Hamlet," the theory being that most people are indifferent in these days to conventional productions.

We have had modern devils, of course, on the stage and off. Molnar's play of the satanic designation affords one well-remembered instance.

All of the figures in "Faust" are types that can be adapted readily enough to the day, save Marguerite, who may be something of a problem. Her mental aberration may be hard to explain on the old grounds.

Perhaps, in the new version, it can be intimated that the real reason for the heroine's insanity was her inability to escape hearing the Soldiers' Chorus.



A man went mad in a State prison a few weeks ago when the band played "How Dry I Am."

Most of us will remember that in the halcyon pre-Volstead days, the Soldiers' Chorus had similar connotations. Poor Marguerite!



HOW much of accident, how much of design, enters into such duplications of programs as have been noted in those of the New York Symphony and Philharmonic these recent weeks?

Do conductors and soloists happen upon the same numbers entirely by chance, or is there a desire to shine by comparison, each believing that his own performance will throw the others far in the shade?

Your reviewers have chronicled the recent duplicate performances of the Brahms Fourth Symphony and the Mendelssohn concertos, among other works, played at the same moment in halls only about three blocks apart.

No wonder an occasional concert patron tries to enter Carnegie Hall with Mecca Temple tickets, or the other way 'round.

I have one friend who tells me that he always finds out which orchestra he is hearing before the conductor comes on, because he can tell the tympani players apart!



REMOVING halos appeals to Ernest Newman.

In his own writings, the English critic, but lately a guest reviewer in New York, has largely demolished the personal character of Wagner.

Thayer, in his more plodding way, turned the searchlight on the real Beethoven. Huneker plainly enjoyed telling tales on Abbé Liszt.

Now it is Mozart that Newman, writing in the *Sunday Times*, of London, would have shown up in his true colors. Lamenting that there is no representative English version of the Salzburg genius' letters, he declares that these "would show the reader a Mozart rather different from the plaster saint of the popular legend; though certain letters and certain passages in others, it would perhaps be impossible to reproduce in English without an outcry from the bishops."

It is Newman's contention that to see more than the technical and superficial side of music, we must know the men who wrote it. There can be no doubt, he writes, that since it is invariably the whole man who thinks, an intimate knowledge and understanding of the composer is the key to his art product.

The misfortune is that the average writer on music is so possessed by a preconceived image of his hero that he is hardly in a fit state to see him quite objectively.

Mozart, he contends, is an unclear figure, largely because of the false portrait of him painted by his once exalted biographer, Otto Jahn. "The sentimental romantic portrait so beloved by the Nineteenth Century will not now suffice," he says, "but what to put in its place we do not quite know."

From his own knowledge of the German originals, Newman assumes that Mozart "was rather more like the rest of mankind than our fathers imagined."

However, it seems to me rather unnecessary to print all of the things that might be found in the correspondence of most any of us to prove that we really

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are human, like the rest of the world. Certain details can be taken for granted.

I understand that a German edition of the Mozart letters, unexpurgated, and including those to and from his parents and the correspondence with his girl cousin, fills four volumes. I, for one, would rather read a Newman digest of them, of about that many pages.

* * *

HONEST criticism, free of personal animus, can be genuinely stimulating. To this end, I think it worth while to print here some opinions contained in a letter from James A. Donnell of Greensburg, Ind., relative to the Metropolitan, as compared to some other of the world's opera houses. Mr. Donnell points out what he contends is an error with respect to the length of operatic seasons, saying that the Paris Opéra and Opéra Comique, La Scala and German opera houses have longer spans of opera-giving than the Metropolitan, and then takes up the broader question of its pre-eminence.

"As to the Metropolitan being the world's greatest opera house, that is a question," he writes.

"The custodian of La Scala shrugs his shoulders in contempt if an American questions his assertion that La Scala is the greatest. As to performances, I have never heard opera at La Scala, but I did hear 'The Damnation of Faust' at the second theater the Dal Verne, and for *mise en scène* it surpassed anything I have seen at the 'Met.' A 'panorama' effect in particular, also the chorus, particularly the tenor choir, has never been approached at the Metropolitan in recent years.

"I have also seen superior productions of 'Marouf' at La Monnaie, Brussels, and of 'L'Africaine' at San Carlo; these were more splendid than 'La Juive,' 'Samson et Dalila' or 'Boris' or any of the productions when Caruso was still singing, or even after that. I do not contend that the best opera is given in Paris now, for often it is only second-rate.

"They say French opera is declining in favor also, and perhaps it is with Italian, American and any but French singers attempting it. French opera loses its flavor and atmosphere unless it is sung by French artists. I recently heard my eighth hearing of 'Louise,' in this case sung by Mary Garden, the greatest of all 'French' artists, Anseaux, Claussen and Cotreuil, and I believe even the audiences of the Metropolitan would have liked it.

"The idea of moving the Metropolitan from its present 'yellow brick factory building' to an equally unlovely 'loft-building' seems deplorable.

"When the chorus and ballet of the 'Met.' equal in excellence its orchestra and principal artists; when the ensembles and *mise en scène* equal that at Dresden, La Scala or San Carlo, and when the opera is housed in such theaters as the Paris Opera, the Colon or Dresden operas, then, and then only, will the Metropolitan have any claim to be called the world's greatest opera house."

* * *

THAT the globe-trotter should find individual performances of given works, here and there, which are more to his liking—or, perhaps, individual details in those individual performances—would not be surprising, even if the Metropolitan's operatic hegemony were far more universally conceded than it now is. But a "Damnation of Faust" at Milan, a "Marouf" at Brussels, a "L'Africaine" at Naples, et cetera, will scarcely take from the Metropolitan its place of world leadership. If all those performances, combined, say, with the best that is to be heard at Bayreuth, Dresden, Munich, Vienna, Paris, Monte Carlo and Buenos Aires were to be heard at one opera house, then, indeed, there would be a serious

rival for our American institution. But what one European opera house boasts, another lacks. And for every really superior performance such as Mr. Donnell has been so fortunate as to hear, there are generally two to five others on a distinctly inferior plane in these same opera houses, as every American who has been long a resident in any of the operatic centers of Europe seems willing enough to admit. Finances do not permit of such impartial treatment, both as to casts and investiture, night after night, throughout the season as is almost, if not quite, the rule at the Metropolitan. If a Battistini sings it is a gala occasion. There is economy elsewhere because of it.

A superior "Marouf" is heard at Brussels. But would it not be easy to name nine other works heard there in a season that were inferior to the Metropolitan productions? The San Carlo in Naples provides a superb "L'Africaine." But would the opera patron, hungry for a first class "Götterdämmerung," find it there? A "panorama" in the "Damnation of Faust" at the Dal Verne in Milan stirs admiration, but was there a Chaliapin in that performance to vitalize the lagging dramatic interest of that work as Boito's equally dull opera is vitalized at the Metropolitan? The *mise-en-scène* of a particular representation in Dresden proves particularly well chosen, but did any opera of that week, or month or season in Dresden approach the Metropolitan "La Vestale," for example, as spectacle?

Is German opera comparable to that at the Metropolitan to be heard in Paris? Is French opera of a superior brand to be encountered in Dresden? Are such works as "The Bartered Bride," "Le Coq d'Or," "Freischütz" and "L'Heure Espanol" to be enjoyed in Naples? Can you match the Metropolitan "Falstaff" in France, its "Boris Godounoff" in Germany, its "Meistersinger" in Italy? Granting that several of the European opera houses do their own national or racial "specialties" exceedingly well, do they even approximate the Metropolitan standards in those of other lands?

* * *

THE simple truth, it must be apparent to any one who stops to ponder it, is that no "national" opera house (which is what most European opera houses are—translating into their own tongue and giving with their own singers works of a spirit alien to them) can be compared to the Metropolitan, irrespective of this detail or that, which may be more artistic or vivid or of a supernacular quality. Let the Wagner lover hear "Rheingold" in Italian by Italian singers with Italian *mise-en-scène*; let the French opera devotee go to Germany for a Teutonized "Pelléas," let an enthusiast for old Italian opera listen to "Lucia" in Paris while gazing on scenery that was old in the days of the second Empire, and it will not be difficult to convince him that he is hearing opera distinctly inferior to any he is likely to hear at the Metropolitan.

Doubtless, there is a composite ideal that can be based on the most treasured experiences of opera-going in many lands, which leaves much to be desired in various performances to be heard at the Metropolitan; but in the strength and renown of its casts, the general high level of the achievements of not one, but all, of its departments; in the variety and internationality of its repertoire, and in its ability to sustain a long season on something like the same plane of excellence throughout, it has no serious rival.

Ask any singer, any conductor, any operatic technician, any scene painter at what opera house he would prefer to be engaged next season. There is the most succinct answer to Mr. Donnell's questionings.

* * *

THERE remains the problem of the matronly prima donna and those opera goers who never bother about reading the libretto. Two who sat behind me at a recent "La Bohème" had it all figured out on the basis of "The Rejuvenation of Aunt Mary." Between them they decided that a spinster relative of the lively young Bohemians had dropped in on them unexpectedly and that the young sports had taken her out to show her a good time!

Now that there are movie versions, of some of the more popular operas, it is to be expected that such mistakes will be fewer, opines your

McJohns

PROVIDENCE FORCES PLAN PARK CONCERTS

Club Musicales Feature of Late Winter Season

By N. Bissell Pettis

PROVIDENCE, R. I., March 12.—Rehearsals of the Providence Festival Chorus, under John B. Archer, have recently begun in preparation for the concert to be given on June 6 at the Benedict Monument to Music, in Roger Williams Park. The chorus consists of 300 voices, and the soloist will be Anna Case, soprano. The Goldman Band of New York will assist.

Mrs. Edgar J. Lownes, president of the Chopin Club, was tendered a farewell luncheon by the executive board before her departure for Spain on March 11. An announcement of a gift of \$500

Kurt Schindler Will Retire from Leadership of N. Y. Schola Cantorum

Kurt Schindler, conductor of the Schola Cantorum of New York, will retire from his post on the expiration of his present contract on April 30, according to an official statement issued by Mrs. Reginald Fincke, president of the chorus. Mr. Schindler's engagement by S. L. Rothafel to conduct the chorus in the new Roxy Theater was announced in January, but at the time Mr. Schindler stated that he hoped to be able to develop his new chorus without affecting his work at the Schola.

The reply of the organization to this proposition is given in the statement which says "Mr. Schindler is about to undertake other duties which the board of the Schola Cantorum felt would be too engrossing to permit of his devoting sufficient attention to his choral work." The board, the announcement continues, "reluctantly acquiesced" in Mr. Schindler's decision. It expresses its appreciation of his seventeen years' work with the chorus and its hope for his future success.

Plans are now being made for the continuance of the work of the Schola under a new conductor, whose name has not yet been announced.

Clarence Loomis Given Bispham Medal

CHICAGO, March 13.—Clarence Loomis, composer and pianist, and a member of the faculty of the American Conservatory, was awarded the David Bispham Medal March 9. Mr. Loomis has composed several operas as well as much interesting chamber music.

North Shore Festival Manager Named

CHICAGO, March 13.—John H. Hilton, formerly treasurer of the Chicago and North Shore Music Festival Association, has been made business manager of this organization, to succeed Carl D. Kinsey, who recently resigned.

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity.

Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

was made by Mrs. George W. H. Ritchie, honorary president, toward the fund for a new grand piano for the Club. Lucy Marsh Gordon, soprano, offered to give a concert for the benefit of the Chopin Club early next season.

The annual artist concert of the Chaminade Club, of which Mrs. George H. Lomas is president, took place at the Providence Plantations Club on the afternoon of March 4. The program was one of distinction and delightfully rendered. The artists were Gladys De Almeida, soprano, Howard Goding, pianist, and Henry Levine, accompanist, all of Boston.

A mid-season musicale of a notably high character attracted a large assemblage of women at a special "ladies' afternoon" in the art gallery of the Providence Art Club on March 4. The artists were Marion Lovell, soprano, and Wassily Besekirsky, violinist. Miss Lovell's beautiful voice was revealed especially in groups of French and folksongs, interpreted with a fine understanding of their content. Mr. Besekirsky's playing was characterized by technical facility of a high order. He produces also a beautiful tone.

At a recent recital by the Monday Morning Musical Club, Mrs. Harold J. Gross, president, an outstanding feature was the brilliant performance of the "Danse Macabre" by Saint-Saëns, arranged for eight hands, played by Mrs. Gross, Lydia Bell, Ruth Tripp and Helen Schank. Other features included a group of songs by Marguerite Watson Shafte, soprano; a group of songs by Elsie Lovell Hankins, contralto, and three numbers by a string quartet, composed of Helen Keenan, first violin; Jessie Chace, second violin; Laura Gladning, viola, and Helen Tyler Grant, cello, all Providence musicians.

Texas Artists Win District Contest

SAN ANTONIO, TEX., March 12.—Mrs. William Ward McDonald, pianist, Felix St. Claire, violinist, and Virginia Martin, soprano, of Fowlerton, Tex., were winners in a scholarship contest held here March 5, under the auspices of the Fifth District Texas Federation of Music Clubs. Ola Gulledge, Roy Repass and Walter Dunham were judges for piano; William Marx, Ernst Thomas, Mrs. C. Morgan Niggl, for violin; Mrs. Fred Jones, Mrs. Wallace Robinson and Bessie Bell Andrews, voice. The winners will enter the contest at the State meeting of the Federation in April at Dallas.

GENEVIEVE M. TUCKER.

Lewiston Society Elects Officers

LEWISTON, ME., March 12.—The Lewiston Chorale Society has reelected Donat J. Paradis, president, and chosen the following other officers for the third year of its existence: Dr. M. V. Caron, treasurer; Albert Gagnon, financial secretary; Emile La Brecque, secretary; Romeo McGraw, assistant secretary; Alphonse Paquette, librarian; Louis Bechard, assistant librarian; Ernest Potvin, Roland Caillier, auditors; Antime Fortin, Alphonse Theberge and Camille Gilbert, judges; and Emile Roy, musical director. ALICE FROST LORD.

EVENING AMERICAN

SUDDEN CALL TO SING DOESN'T RUFFLE DUX

Soloist Takes Place of Florence Austral in Eleventh Hour Summons.

BY HERMAN DEVRIES.
Mlle. Claire Dux was summoned yesterday at the eleventh hour in verity and in figure of speech to take the place of Madame Florence Austral, who was to have appeared as soloist with the Chicago Symphony Orchestra in the afternoon. Neither the sudden call nor the early morning hour ruffled the artistic serenity of Mlle. Dux, who is in town prior to her recital at the Playhouse on Sunday under Miss Klingenberg's direction.

She accepted the unexpected assignment and has seldom been heard to better advantage, nor in better vocal trim.

We were regaled by her very musically and smoothly delivered interpretation of the Freischütz aria, "Leise, Leise, Fromme Weise," and two Strauss Lieder, "Morgen" and "Staendchen," in which beguiling art she is past mistress and entirely delightful.

If any one can sing the "Morgen" better than Mlle. Dix, let her or him be heralded. I do not know any singer before the public who invests it with such exquisite feeling. Mlle. Dux was obliged to sing again after this, the Reger "Marienlied."

DAILY TRIBUNE:
Miss Dux Puts
Life in Ailing
Stock Program

Proves Lovely Substitute
for Carded Soloist.

BY EDWARD MOORE.

If there is such a thing as a medal for orchestral-life saving Claire Dux is in line for the next award. The program of the Chicago Symphony orchestra was ailing yesterday, and she revived it. Florence Austral was to have been the soloist, but she declared herself out after waging an unsuccessful battle with a cold. So, rather than have the program changed, Miss Dux stepped in at the shortest of short notices, without a rehearsal, too, and all was well.

She will give a recital here next Sunday, and if she can sing as she did without rehearsal yesterday her coming program, when she will be prepared and ready, ought to be worth going several miles to hear. Even with traces of her own recent cold occasionally apparent, she was an exquisite and lovely artist. She sang the "Leise, leise," aria from Weber's "Freischütz," later two songs by Strauss, "Morgen" and "Ständchen," all with winsome voice and each accurately in its own mood, and finally Reger's "Marienlied," which was quite as charming as all-the rest.

Steinway Hall
New York

The Incident and the Notices are Significant of

DUX

WEDNESDAY, FEBRUARY 17, 1926

CHICAGO DAILY JOURNAL.

With the Musicians

By EUGENE STINSON

Austral Ill; Dux Deputizes

It was a disappointment not to have a second hearing of Florence Austral, who was promised as soloist at yesterday afternoon's subscription concert by the Chicago Symphony orchestra.

Dux was fortunately in town. She never needs more than a moment's notice, apparently, in order to sing. The management put in its invitation at one o'clock yesterday afternoon. At 2:15 she was on hand, and at three, after a gracious performance of Beethoven's seventh symphony, she came upon the stage to give one of the most enchanting performances ever heard from any of the orchestra's soloists.

Dux last sang the prayer from Weber's "Der Freischütz" here when she was heard at the concert Richard Strauss conducted at the Auditorium four years ago. She may not have sung it since, and, so spontaneous and upswelling was her treatment of it, one was tempted to believe she gained the ardor of her style from the excitement of the occasion.

This would be a superfluous line of reasoning, however, where Dux is concerned. She never sings without bringing her music into joyous new being. It is her peculiar genius to restore cold notes to that radiant warmth and vitality in which the composer set them down to indicate what ruled copy paper never fully

can contain. There is no gift in music more beautiful than this.

To achieve it, Dux relied upon a beaming voice as golden as sunlight and upon diction which, when at its best, projects a sentence with the grace and finality of a poet. Her singing did not present an absolutely pure example of vocalism, for Dux has long seemed to rely upon inspiration, rather than scales, for her achievements. Her preference in the matter can not but be considered suitably maintained.

It is the same lofty exploitation of the moment as it actually passes, which gives her style such unrivaled brightness, and such entralling glamor of mood. This is what gave her nobly shaped version of the prayer, such arching fullness of innocence and fervor; she was far nearer being Weber's Agathe than she was to being simply Claire Dux. The same qualities make her an artist it would be niggardly of praise simply to call a perfect lieder singer; they made her, while she was a member of it, one of the very few genuinely creative artists of the Chicago Opera.

At her second appearance she sang with orchestral accompaniment Strauss' "Tomorrow" and "Serenade." To the delight of a large and welcoming audience, she added Reger's "Mary's Lullaby" to these songs. This is the first time the orchestra has participated in a soloist's encore at a subscription performance, since the year Ernest Schelling made a substantial donation to the orchestra's

HERALD AND EXAMINER

DUX SAVES DAY AT SYMPHONY

Soloist Drafted When Mme. Austral Is Taken Ill Accorded Privilege of Encore.

BY GLENN DILLARD GUNN.

CLAIRE DUX came to the rescue of the Symphony Orchestra yesterday. Notified at 1 o'clock that Florence Austral, the soloist announced, was incapacitated by a severe cold, she appeared at 2:15 ready to sing without rehearsal the famous aria from the third act of "Der Freischütz" and two songs by Richard Strauss, and I am reliably informed that her only worry was the entirely legitimate one as to what gown she should don for the occasion.

I will not attempt to describe the dress she chose, but it is possible to assure her that it was charming and to note for the benefit of others who must face the public clad in the style of the moment that it was of graceful length. It were only just to add that Mme. Dux's share of the program might have been longer and the public would have been ever more happy. I have never heard her sing so well. The two Strauss songs "Morning" and "Serenade" were masterpieces of mood delineation, perfect examples of expressive diction and lovely studies in subtly shaded tone. Mr. Stock broke the no encore rule and permitted her to add a Reger cradle song.

EVENING POST.
Mme. Austral Ill;
Claire Dux Makes
Fine Substitute

By Karleton Hackett.

It so happened that Mme. Claire Dux arrived in town from somewhere along toward noontime and found a telephone message marked "urgent." The case was put before her and she was delighted to be of service to the public and the management. So by concert time she was on hand, looking as fresh as she had been resting up just for this occasion.

It was, of course, necessary to change the program. Mme. Dux sang the aria from Von Weber's "Der Freischütz" for the first number and two songs by Richard Strauss, "Morgen" and "Staendchen," for the second. Probably such an accident is necessary to make it possible for us to hear this beautiful old Weber aria, it being considered now somewhat out of date. If so, there was a rosy lining to the cloud, since the music is so lovely and Mme. Dux sang it delightfully. She had the spirit of the music and her tone was of warmth and velvety softness. It was a pleasure to listen to her.

The "Morgen" was perhaps Strauss' demonstration to the world that he could write a melody if it suited his notion. It was beautifully played by Jacques Gordon, the concertmaster of the orchestra, and the obbligato for voice Mme. Dux sang with lovely tone and fine sense of proportion. The "Staendchen" she tossed off gayly with soaring tones and an infectious spirit that put the audience in the mood for more.

This, again, was a special occasion, and in any case what are rules among friends? So as they happened to have an encore ready, Mr. Stock gave the signal and Mme. Dux sang the lovely Reger "Lullaby." The public was delighted with Mme. Dux's singing and gave her most cordial applause. Officially it was intimated to me that only two people asked for their money back at the box office—and they were sorry afterward.

DAILY NEWS, WEDNESDAY, FEB 17

Claire Dux Substitutes for Miss Austral at Concert

BY MAURICE ROSENFIELD.

Not in many a long day has a soloist announced by the Chicago Symphony orchestra management failed to appear as scheduled, but yesterday at the concert of the Tuesday afternoon series, inaugurated this year, Florence Austral, dramatic soprano, was excused on account of sudden illness, and Claire Dux, lyric soprano, hastily substituted.

The program, as for the instrumental numbers, was performed as printed in the program and under the direction of Frederick Stock, the symphony No. 7, by Beethoven; the bacchanale from "Tannhäuser," Siegfried's death music and the finale of "Die Goetterdaemmerung" by Wagner were played by

the orchestra with its customary instrumental finish, with sonority of tone and with musicianly verve, as read by Mr. Stock.

Miss Dux in splendid voice, presented an air from Weber's "Der Freischütz" and "Morgen" and "Staendchen" by Richard Strauss, and in these selections won the admiration of her audience. She has a highly developed gift for the interpretation of the German lied, and puts into her singing of such songs as the Strauss numbers finesse and personality.

The finale from "Die Goetterdaemmerung," performed without the vocal part, again made a great tonal climax to the concert.

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Piano

Brunswick Records

Packard Building
Philadelphia

Two Works Added to Metropolitan's Roster

"Siegfried" Has Single Performance of Season in Ring Cycle—Marion Talley and Mary Lewis Heard in Revival of "Tales of Hoffmann"—Remainder of Week Includes Repetitions of "Freischütz," "Cena delle Beffe," "Meistersinger," "Giocanda" and "Tosca"

ANNOUNCED as its single performance of the season, "Siegfried" was sung at the Metropolitan as a part of the matinée Wagner cycle. Lauritz Melchior was heard in the title rôle, making a favorable impression. Nanny Larsen-Todsen essayed her first *Giocanda* at the Saturday matinée and Mary Lewis and Marion Talley were acclaimed in the first "Tales of Hoffmann" of the season. Packed houses were the order of the day throughout the week.

The Second "Freischütz"

For the second time this season, Weber's "Freischütz" was sung on Monday night with Maria Müller as Agatha, Elisabeth Kandt as Aennchen and George Meader as Max. Mr. Bohnen was an impressive Kaspar and his scene in the Wolf's Glen was ably assisted by Armando Agnini who forsook stage-managing for a while, to impersonate Samiel, which he did with telling effect. Miss Müller sang her scene in the second act superbly and won much applause. Miss Kandt's singing was not impressive and her comedy somewhat obvious. Mr. Meader sang and acted exceedingly well. The remaining rôles were capably assumed by Gustav Schützendorf, Carl Schlegel, Leon Rothier, Arnold Gabor, Louise Hunter, Charlotte Ryan and Nanette Guilford. Mr. Bodanzky conducted. J. A. H.

Frances Peralta in "The Jester"

For the fifth time this season, the novelty, "La Cena delle Beffe" was given on Wednesday night, with Frances Peralta singing the rôle of Ginevra, created by Frances Alda at the première and sung by her at all succeeding performances until this one. Mme. Peralta was a feast for eye and ear as well and her characterization showed clear and careful thought. Mr. Gigli's Gianetto improves with acquaintance and as always he was the recipient of tremendous applause. Mr. Tibbett's Neri seemed to have taken another leap forward in every way and become a really thrilling performance. Ellen Dalossy's Lisabetta was also most convincing. The lesser rôles were filled by Mmes. Bonetti, Anthony and Wakefield, and Messrs. Bada, Didur, Picco, Paltrinieri, Altglass, D'Angelo, and Reschigian. Mr. Serafin conducted. J. A. H.

Meistersinging

A performance of "Meistersinger" of such spirit and noble proportions as has seldom been heard in recent seasons, drew, on Thursday evening, a jovial audience which derived much lively delight from the unfortunate escapades of Beckmesser, and contentedly observed the triumph of youth and beauty through the aid of ripe philosophy. A last minute indisposition of Mr. Whitehill caused Friedrich Schorr to appear as Sachs, and more perfect singing of the rôle can hardly be imagined. His "Wahn, Wahn," was one of the most thrilling bits of utterance that have been heard in a long while—but it is useless to specify; his performance from start to finish was superb, both vocally and from the standpoint of stage business. He was in the picture at all times, a kindly, not too aristocratic, figure.

Miss Easton, the Eva, brightened up considerably after an unimpressive first act and did some quite lovely singing, especially in the Quintet and in "O Sachs! Mein Freund!" of the first scene in the third act. Mr. Laubenthal, on the other



Friedrich Schorr as "The Wanderer" in "Siegfried"

hand, began at his best, experienced a slight lapse, and then finished brilliantly. It is needless to remark that his *Walther* is agreeable to the eye, and that his dramatics, while not greatly distinguished, are at least undistracting. Miss Telva sang exceedingly well the music allotted *Magdalene*, and Mr. Meader, though not in his best voice, gave his usual artistic characterization of *David*. Mr. Schützendorf was excellent as *Beckmesser*, but did the least possible amount of actual singing. Mr. Rothier was *Pogner*, Mr. Gabor the *Night Watchman*. Messrs. Schlegel, Bloch, Bada, Altglass, Paltrinieri, D'Angelo, Ananian, Wolfe and

Gustafson were *Meistersinger* and did much to justify the title.

The orchestra, on one of Mr. Bodanzky's very best nights, was magnificent. It has rarely glowed forth the incomparable beauties of the score with such ardor. There were moments when most unmusical sounds emanated from the chorus.

W. S.

"Hoffmann" Returns to Metropolitan

For the first time this season, Offenbach's fantastic opera, "Tales of Hoffmann" was given at a special matinée for the benefit of the Fund for Near-East Colleges on March 12. The occasion was further notable on account of the first appearance on any stage as *Olympia*, of Marion Talley, her fourth rôle in less than a month. A new and striking *Giulietta* was revealed in Mary Lewis, her third rôle since her début a few weeks ago, with Ralph Errol giving a splendid *Hoffmann*, singing the rôle here for the first time. Lucrezia Bori repeated her appealing and vocally fine performance of *Antonia*.

Miss Talley's *Olympia* was well sung. The part suits her as well as the music and she depicted cleverly the awkwardness of the automaton. The music of the *Doll* has some very ticklish passages in it and Miss Talley executed them with finish and fine tone. One little slip in notation was adroitly covered up, showing that the young artist has self-possession as well as musicianship. Some changes were made at the end of the song "Les Oiseaux dans la Charmille" in order to give her an opportunity for more altitudinous notes.

Miss Lewis, wearing a resplendent modern (one might almost say "ultramodern") ball gown in an Eighteenth Century Venetian setting was a feast for the eye as well as the ear. It would be difficult to find a voice better suited

[Continued on page 32]

The Season's Only "Siegfried"

THE season's only "Siegfried" was mounted at the Metropolitan Wednesday afternoon, the third of the "Ring" cycle and fourth in the series of six special Wagner matinées. Like "Rheingold," it was ordained by those inscrutable powers that control the destinies of men and operas, that once would be enough. Doubtless there will be other "Siegfrieds" in other years for those who permitted Wednesday's performance to go its appointed way without the distinction of their presence.

This particular representation had three details to individuate it from among the "Siegfrieds" of recent memory. Foremost of these was the superb singing of Friedrich Schorr as *The Wanderer*—beyond all question the finest *Wanderer* of many seasons. The second was the reinstated *Erda* of Ernestine Schumann Heink, who thus carried on the sunset revelations that began with her re-début as the same character in "Rheingold" two weeks earlier. The third was a new *Siegfried* in the person of Lauritz Melchior, whose second appearance at the Metropolitan was thus achieved after an absence due to illness.

Artur Bodanzky conducted, and the cast otherwise included Max Bloch as *Mime*, Gustav Schützendorf as *Alberich*, William Gustafson as *Fafner*, Nanny Larsen-Todsen as *Brünnhilde* and Elisabeth Kandt as the *Voice of the Forest Bird*. Samuel Thewman had charge of the enchanted woods and the magic fire, the anvil that was split in twain, the clouds that swept eerily above the god-haunted earth, and the dragon that died with pathetic admonitions in its smoke.

Orchestrally, it was not a superior performance. The overworked and under-rehearsed ensemble was often ragged. Individual solo phrases were inexpertly played, and some of the motifs went sadly askew; but such details will be quickly forgotten, while the noble sonority of Schorr's voice and the largeness and touch of thrill in Schumann Heink's delivery of *Erda's* prophecies will linger long in the memory. As *The Wanderer*, Schorr had a rôle that Wagner might have written for him. Few Wagner impersonations of the generation have matched it in beauty of voice or authority of song and

action. The scene between *Wotan* and *Erda* was the peak of the performance, in spite of moments when the contralto's tone responded a little uncertainly to the strenuous demands placed on it for heroic utterance. All her old skill of coloring the voice was there, and her lower notes had the power to match Schorr's flow of voluminous and richly resonant tone.

Melchior's "Siegfried" had obstacles to overcome, visual prejudices to remove. An indulgence was asked for him in a printed slip distributed with the programs, because of his recent indisposition. His singing had little trace of it, though apparently managed with much care. The artist's real handicap was his excess of weight, which was emphasized by a bearskin costume so abbreviated as to suggest the oldest of all comic pictures, that of a large man attired only in a barrel.

Yet, once the eye had become accustomed to the manscape, this *Siegfried* proved the best of several seasons. Vocally it was superior in that it was free from barking and shouting, and in the half-voice was often of musical charm. In action, it had many individual details that were highly effective—and would have been much more so if his appearance had better simulated athletic youth. Though the rôle is said to be a relatively new one for him, he gave the impression of a ripened impersonation and one steeped in the traditions. If his tempi and those of Mr. Bodanzky were not always in agreement, the preference lay with the singer's.

Of the other feminine members of the cast, Nanny Larsen-Todsen sang *Brünnhilde* in her familiar manner, eloquently, but unsteadily as to tone; and Elisabeth Kandt the music of the *Forest Bird* with wandering intonation. Schützendorf's *Alberich* was altogether admirable; the scene of defiance of *Wotan* stirring so. The *Mime* of Max Bloch was competent, if not distinguished, and the same can be said of the loud-speaker *Dragon* of Gustafson. In its mechanical aspects, the performance moved smoothly, and there was a minimum of those distractions which so often cause the devout Wagnerian to prefer his music without the disillusionments of stage properties.

OSCAR THOMPSON.



QUEENA MARIO

Scores in Cleveland Concert

March 4, 1926

Mario Pleases at Singers' Club Second Concert

Songs Chosen by Soprano Prove Gratefully Unhackedneyed

THE fresh, youthful voice of Queena Mario was the sparkling jewel in the casket of vocal gems which the veteran Singers' club offered in the second concert of their third-of-a-century season at Masonic hall last night.

Charmingly refreshing, she sang with whole-souled fervor in the enchanting aria from Meyerbeer's "Dinorah," a work which tested her clear soprano and which found it flawless.

Even more entrancing were the lighter songs of her first and last groups, which called forth enthusiastic applause from a packed house and to which she gave gracious encores.

Cleveland Press.

"Queena Mario, Metropolitan soprano who has been heard here many times, and who counts a host of admirers among Cleveland lovers of finished vocalism, was the soloist. Better known on operatic roles, she showed last night rare gifts as a lyric interpreter. She touched upon each diverse mood with unerring insight and had at her bidding eloquence, vivacity, charm, each in its place, each illuminating the musical and poetic content of her songs."

Spring Festival Dates Now Booking

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CHICAGO

"The electric Leopold Stokowski and his excellent Philadelphia Orchestra lashed Orchestra Hall into a passionate furor last night."—*Daily Journal*.

"The day of thrills is not over."—*Evening American*.

"Leopold Stokowski brought his Philadelphia Orchestra to Orchestra Hall last night and was given one of the most cordial and enthusiastic receptions ever accorded a distinguished visitor."—*Herald and Examiner*.

"The concert was one of the noteworthy music events of the season."—*Daily News*.

"The performance of Strawinsky's 'L'Oiseau de Feu' was such as the composer himself would probably have approved highly, with no end of color and contrast, a smash of dissonance, and a closing climax that was enough to lift one out of one's seat."—*Daily Tribune*.

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"Great is the Philadelphia Orchestra, and Stokowski is its prophet."—*Press*.

DETROIT

"Leopold Stokowski brought his virtuoso orchestra to the new Masonic Temple Saturday evening and put on a performance that was positively thrilling."—*Times*.

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New York's Concert Programs Range from Jazz to Lieder

Music in a Wide Variety of Styles Served for the Delight of Concert Goers in Manhattan During the Past Week — Lula Mysz-Gmeiner Creates Fine Impression in Lieder Program — Moiseiwitsch Applauded in Single Recital of Season — Favorite Artists and Talented Débutants Heard

PROGRAMS to suit all tastes were given in Manhattan's concert rooms during the past week. Ultra-modernists revelled in a recital of songs which to the conservative were anathema, whereas devotees of the good old days heard piano music and lieder dear to their hearts. Débutants included a 'cellist, several singers and pianists. Kurt Schindler presented a diversified program with the Schola Cantorum. Florence Stern, violinist, gave an interesting all-American program at her third recital of the season. Lula Mysz-Gmeiner, a well-known lieder singer from Berlin impressed in her American début and Eduard Erhard, gave an interesting program of lieder previous to sailing back to Germany.

Lula Mysz-Gmeiner's Début

Lula Mysz-Gmeiner, said to be one of Germany's most popular exponents of the lied, effected her American début in a recital in Aeolian Hall on the afternoon of March 8, with Walter Golde at the piano.

Mme. Mysz-Gmeiner began her program unfortunately with a group of hackneyed early Italian songs which did not suit her particularly, but the last of the four, Paisiello's "Chi Vuol la Zingarella," was the best. The second group of Schubert, too, was not of high interest until the final two, "Der Fischer" and "Der Erlkönig." In this last, especially, as in a group of three Loewe ballads which followed, the artist was at her best. She brought several original and highly interesting touches to all four of these dramatic numbers. Two Mattiesen songs, especially "Das Huhn und der Karpfchen," were delightful and had to be repeated.

Mme. Mysz-Gmeiner's greatest asset is her dramatic sense, which, in the heavy and tragic ballads, proved very striking. The voice is not one of sensuous beauty and there are some technical faults that are disturbing, such as frequently faulty intonation and very audible breathing. The medium and high registers proved the best, as there was a tendency to over-color the lower voice. There were several little bits of excellent trill, showing that this grace is not a completely lost art. The legato was, in general, good.

All in all, Mme. Mysz-Gmeiner's singing is highly interesting. Her traditions, both as to the singing of old and new songs, are somewhat different from that current in our concert rooms, but one cannot say of these things that this is right and that is wrong. Many of our

younger singers might learn much from Lula Mysz-Gmeiner.

J. A. H.

Lillian Hunsicker Sings

Lillian Hunsicker, soprano, who hails from Allentown, Pa., where she has sung in concert with orchestra, and, it is said, at the Bach Festival in Bethlehem, made her New York début in recital in Aeolian Hall on the evening of March 8, with Frank LaForge at the piano. Mme. Hunsicker displayed what is probably a good soprano voice of agreeable quality but she was unable to master her nerves to a point where she could give of her best. In view of this fact, extended comment upon the recital is not possible. One can only say that with more experience the singer may do creditable work upon the concert platform. Mr. LaForge's accompaniments were, as always, excellent.

J. A. H.

Alfredo Casella Assists

The Hartmann Quartet, Arthur Hartmann, Bernard Ocko, Mitja Stillman and Lajos Shuk, had the assistance of Alfredo Casella as guest artist at its third concert of the season on the evening of March 8, in the Town Hall. The Italian composer took part in the performance of his "Siciliana e Burlesca" for piano, violin and 'cello.

One wishes that every composer who has adopted the idiom of dissonance would write with the ready fancy and romantic imagination that Mr. Casella displays in his works. He does not, like some of his contemporaries, put manner before matter. His themes have significance, and his poetic intentions are always clear. His extravagancies of expression seem to be due to a humor that is sometimes satirical, but invariably good-tempered.

His "Siciliana" is an interesting treatment of a poetic form; he breaks away from the standardized contours, and varies the melodic line as one might change the rhyme-scheme of a sonnet, giving new piquancy to an old formula. The "Burlesca" has gusty humor and stimulating zest. A crisp and energetic reading of the work was given by the composers, Mr. Hartmann and Mr. Shuk.

The Hartmann ensemble opened the program with the A Major String Quartet of Reinhold Glière, Op. 2, of a deft, but not particularly distinguished, writer. In it the Russian idiom is thoroughly emulsified with Teutonic sentiment. The closing number was the A Major Quartet of Schumann. Mr. Hartmann and his associates played both works with technical skill, a good balance of tone and artistic finesse on the emotional plane.

B. L. D.

Mr. Erhard's Second

A second recital was given by Eduard Erhard, baritone, in Aeolian Hall the afternoon of March 9, with Kurt Ruhrseitz at the piano. His program began with a rather over-worked group—Giordani's "Caro mio ben," Gluck's "O, del mio dolce ardor" and "Ombra mai fu" from "Xerxes." A Hugo Wolf set included "Nun lass uns Frieden schließen," the "Seemanns Abschied," "Der Musikant," "Weyla's Gesang" and "Storchenbotschaft." The third-act aria from "Andrea Chenier" constituted the operatic corner, and numbers by Gretchaninoff, Andrae and Strauss concluded the list. Mr. Erhard was at his best in the Wolf songs, which he delivered with spirit and feeling for phrase and with a certain rugged, comfortable certainty that overcame vocal shortcomings. His leanings were decidedly in the direction of darkly dramatic, interpretable music, and numbers in this category

he accomplished with no small success. Less agreeable for want of more even lyric flow, were his Italian songs. Mr. Ruhrseitz was a very definite accompanist.

W. S.

Puttermann et al

David J. Puttermann, who last season was, and possibly still is, the world's youngest cantor, gave a recital in the Town Hall, assisted by the Aryah Trio, on the evening of March 9. A program note explained that groups played by the Trio were traditional Hebrew folksongs that had lost the identity of their composers and in consequence were arranged by David A. Barnett, pianist of the organization, whose other members are Max Weiser, violinist, and Effim Rosanoff, 'cellist. These numbers were happily unified by such titles as "Friday Night," "The Uninvited Aunt," "If," "Whoever We May Be," "At the Rabbi's House," "A Lover's Serenade" and "Awake, Brethren!"

Mr. Puttermann sang "Occhietti Amati" by Falconieri, "La Passione" by Handel, "My Lovely Celia" of Monroe, the Serenade from "L'Amant Jaloux" by Grétry, a Cradle Song of Mozart, and numbers by Faure, Mariani, Respighi, Quilter, Cagnoni, Denza, Gazzambide, Medvedieff and Ellstein, with Gladys Brady at the piano. His organ proved to be of light, pleasant quality and used with intelligence, without undue effort or annoying mannerisms. He made "Kol Nidre" unusually impressive and intense, aided by the Trio, and revealed musical thoughts in almost all of his essays.

B. A. F.

Mirovitch's Third

Alfred Mirovitch gave his third piano recital Tuesday evening, March 9, in Chickering Hall. He played the Grieg Ballade in G Minor, Liszt's "Funerailles," "Sonetto del Petrarca," "Au bord d'une source" and the Eleventh Rhapsody, and in between a group of moderns, Skriabin's Etude in D Sharp Minor and "Le Désir," the Moussoffsky-Rachmaninoff, "Gopak"; the Tango by Albeniz-Godowsky, Godowsky's "Ethiopian Serenade" and Dohnanyi's Capriccio in B Minor. His entire performance was very finished, carefully conceived and carefully executed. He revealed his best workmanship, a very good best, in the second group, notably in the "Gopak" and the Tango, in which he displayed a marvelous sense of contrasting rhythms, making the first sharp, bony, irregular, the other easy, languorous. His audience was very appreciative.

E. A.

Irving Jackson in Recital Début

Irving Jackson, baritone, who made an appearance in opera in New York last season, gave a song recital in Aeolian Hall on the afternoon of March 10, with Richard Hageman at the piano.

Mr. Jackson's voice is a very beautiful one in spite of the fact that its lower register is lacking in weight. The placement is unusually good, and the production, in general, easy, but more consistent breath control would improve the general effect. Mr. Jackson sustained single

notes satisfactorily but was less adept in the matter of phrases. As far as interpretative ability is concerned, the singer was not so striking. With a voice and a method such as this, almost anything should be possible in the matter of emotional expression, and one is forced to admit, with the best intention in the world, that Mr. Jackson's gamut of emotions seems limited. The program was a well-chosen one, with Handel, Lully and Scarlatti for the early group, Massenet's beautiful "Vision Fugitive," songs in German by Schumann, Schubert and Strauss, a group of French and a group of English songs.

J. A. H.

Mr. Charles Hubbard from Paris

Devotees of modernistic music must have revelled in the recital which Charles Hubbard, "from Paris," as the program carefully stated, gave in Aeolian Hall on the evening of March 10. The poems of several of the songs dealt with many things hitherto un-hymned, and one in particular concerned a household pest said to have more euphemistic names than any other member of the animal kingdom.

In a program of this sort where comparison is not possible, one cannot make a fair estimate of a singer's vocal ability. Suffice it to say that when Mr. Hubbard's voice stayed in one place long enough to be heard at all, the quality was not of striking beauty.

The value of this sort of recital lies purely in the presentation of recent works, and it must be said that the general effect would be better in more intimate surroundings. Under such circumstances, one might understand the words of the songs, but unfortunately, Mr. Hubbard's diction was not clear enough to make them carry in the present instance. Many of the songs were humorous in content, but more than a few members of the audience were moved to mirth irrespective of what the songs were about.

The composers represented included D'Indy, LeFlem, whose five songs of the Third Crusade were interesting but too much of a sameness, Milhaud, Tansman, Honegger, Szymanowski, Manuel, De Falla, Ravel, Stravinsky, Florent Schmitt, Aubert, Roussel, Brilouin, Auric and Poulenc.

Joseph Adler, at the piano, played very beautiful accompaniments, not only following the singer impeccably through the vertiginous mass of cacophony, but playing also with beautiful and sympathetic tone.

J. A. H.

Florence Stern Presents

At her third recital of the season, Florence Stern, the young violinist, presented a number of new compositions in an all-American program in the Town Hall on the evening of March 10. The nine works played were selected, it is said, from 150 manuscripts and published pieces submitted to Miss Stern after her

[Continued on page 23]

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**PHILADELPHIAN SUES TO
STOP OPERATIC SUBSIDY**

Attempt to Prevent Payment of \$25,000
For Municipal Opera is Argued
in Local Courts

PHILADELPHIA, March 13.—An attempt to stop the city subsidy for the Municipal Opera Company reached the courts here recently when judges of the Common Pleas Court heard argument on a taxpayer's suit to prevent payment of \$25,000 appropriated by the City Council for the Philadelphia Civic Opera Company. Decision was reserved.

Protest against municipal support for the opera began last fall when Elton J. Bulkley, an attorney, stated on the floor of the council that he would take legal action if an appropriation for the opera was included in the 1926 budget. This difficulty was avoided. The sum was not included in the budget, but a special ordinance was passed providing for the payment of \$25,000 to

the opera company in return for a certain number of tickets. The ordinance provides that there shall be 400 free seats at each performance in the gallery, 200 in other parts of the house, and that seven grand tier boxes shall be sold at \$1 a seat instead of \$3; 400 seats in the orchestra circle at \$1 instead of \$2, and 200 seats in the balcony at 75 cents instead of \$1.50 each.

Wilhelmina Kulp is the tax-payer complainant in the case. She summoned into court various officials of the opera company, the Mayor, the City Comptroller, Lilian M. Tracey, president of the Civic Opera Company, and Edward Loeb, secretary to the Mayor. The legal question is concerned with whether the appropriation is for strictly municipal purposes. The complainant in the suit calculates that the company would receive \$2,500 a performance, whereas the regular prices of the seats allotted to the city would be but \$1,388, leaving the company a subsidy of \$1,112 for each of the ten performances of its subscription season.

'TANNHAUSER' GIVEN FOR PHILADELPHIANS

Metropolitan Opera Company
Presents Wagnerian
Music Drama

By H. T. Craven

PHILADELPHIA, March 13.—Two last minute substitutions in the cast may have been responsible for the lack of balance in the performance of "Tannhäuser" given by the Metropolitan Opera Company in the Academy of Music on March 2. In any case, the presentation was uneven.

Lauritz Melchior, booked to sing the title rôle, and Florence Easton, listed for *Elisabeth*, were replaced respectively by Rudolph Laubenthal and Maria Müller. The latter is an artist whose resources seem equal to any emergency. She sang with amplitude of tone and acted with fine sincerity and sympathy.

But Mr. Laubenthal's curiously constricted production was more in evidence than ever. His conception of *Tannhäuser* is sound and his singing improved as the evening progressed. Friedrich Schorr was *Wolfram*. The "Evening Star" romanza was well sung; but, on the whole, this splendid artist gives few hints in this part of the scope of his now unsurpassed *Wotan*. William Gustafson was not at his best as the *Landgrave*.

Elizabeth Kandt sang the music of the *Shepherd*. There was a good *Walther* in George Meader. Arnold Gabor was the *Biterolf*, Giordano Paltrinieri the *Heinrich*, and Louis D'Angelo the *Reinar*. The range of Mme. Peralta's voice was not suited to the part of *Venus*. Artur Bodanzky rushed the tempi, especially in the *Sängerfest* Scene, and at other times lapsed into listlessness. The scenic appurtenances were humdrum, not to say primitive.

NEVADA VAN DER VEER

CONTRALTO

TRIUMPHS IN BOSTON SONG RECITAL March 2nd, 1926

"Tenderness, Indescribable Gentleness"

C "It would serve no conceivable purpose to describe at this time so well known a voice as that of Van der Veer's. Its roundness and fullness have been too often experienced, as have also her skill and judgment in using such voice. However, in a hall smaller than the one in which she is usually heard here in Boston, one was somewhat surprised to find that on occasion her voice has such LARGE RESERVES OF POWER. Fuller climaxes, as well managed musically as they were INTENSE VOCALLY, have come from few, if any singers in Jordan Hall. WITNESS THE HEIGHTS SHE REACHED IN ERICH WOLFF'S 'EIN SOLCHER IST MEIN FREUND', in Lenormand's 'Quelle souffrance' (which was REPEATED AT THE INSISTENCE OF THE AUDIENCE), in Panizza's 'D'une prison.' Her pronunciation and enunciation in German and in French were of an exceedingly high order. An



Nevada Van der Veer

especially happy point in her recital was produced by the TENDERNESS, THE INDESCRIBABLE GENTLENESS which she brought to Brahms's 'Sandmännchen' and the same composer's 'O Kühler Wald.' —*Boston Evening Transcript*, March 3, 1926.

"Amazing Vocal Skill"

C "She sang throughout with the AMAZING VOCAL SKILL AND COMMAND OF THE FINE POINTS OF THE SINGER'S ART that are peculiarly her own. There are few who can sing the two songs of Brahms with SUCH EXQUISITE NUANCE AND SENSITIVENESS TO MOOD as she, with such firm, untiring BREATH CONTROL and SMOOTHNESS OF DICTION. Her range is not limited to the singing of lieder, for on occasion she can sing with IMMENSE VOLUME, BUT ALWAYS WITHIN THE PATTERN. She never strains for effect, or to heighten the climax." —*Boston Herald*, March 3, 1926.

"An Interpreter of Songs"

C "Van der Veer has sung here so frequently, she is SO GENERALLY WELL-LIKED that it would seem bootless to enter upon a discussion of her vocal abilities at this time. It may profit, however, to consider her TALENTS AS AN INTERPRETER OF SONGS. First and foremost she is impartial. Her motto is not like that of a character in one of her songs, 'The Milking Croon,' 'silk tether for my own heifer, rope of straw for the town-land cattle.' The external evidence seemed

to show that the singer's heifers were songs in German by Schubert and Brahms. The fact that SHE IS A MUSICIAN confirms this belief. But she put quite as much effort into works by Lenormand, Reynaldo Hahn, and Hector Panizza as she did into the beautiful German compositions. Her audience actually liked them better. That the audience would like an operatic aria was proved by its appreciation of the quasi-operatic songs. That Van der Veer could sing an aria very satisfactorily is beyond question." —*Boston Globe*, March 3, 1926.

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for 1926

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OPERA SERIES ENDS FOR SAN FRANCISCO

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Vital Programs

By Marjory M. Fisher

SAN FRANCISCO, March 13.—The San Carlo Opera Company concluded its season at the Civic Auditorium with a Saturday matinée of "Thaïs," with Bianca Saroya in the title rôle, and an evening performance of "La Traviata," with Josephine Lucchese as *Violetta* and Franco Tafuro in the tenor part. Both productions were among the best of the ten-day season, "Thaïs" being especially praiseworthy for the beautiful singing of Miss Saroya, the excellent ensemble of orchestra and singers and some beautiful scenic effects. Mario Valle and Ludovico Tomarchio were at their best as *Athanael* and *Nicias*, respectively.

"La Traviata" was sung with Philine Falco, Francesco Curci, Emilio Ghirardini, Luigi De Cesare and Natalie Cervi supporting Miss Lucchese and Mr. Tafuro. Carlo Peroni conducted each of the thirteen performances. Audiences averaged more than 3000 for each opera.

Isa Kremer gave her third San Francisco recital at the Columbia Theater, delighting her auditors with interpretations of songs by Schubert, Glière, Moniusko, Wekerliu, Morley, Tchaikovsky, Brockway and traditional folk-music. She was again assisted by Leon Rosenbloom as accompanist and assisting soloist. The concert was under the management of Selby Oppenheimer.

The third concert intime was given in the theater of the California Palace of the Legion of Honor. The Quintet in F Minor by César Franck was a feature of the recital. It was played with due reverence by Mishel, Piastro and J. Brodetsky, violins; Lajos Fenster, viola; Michel Penha, 'cello, and Max Pons, pianist. Mr. Piastro played two solos, and Easton Kent, tenor, as guest artist.

BUFFALO WELCOMES CHICAGOAN'S OPERA

Local Symphony Concludes
Successful Year with
Spalding Aiding

By Frank W. Balch

BUFFALO, N. Y., March 12.—The success of the Chicago Civic Opera Company's Buffalo presentations in Masonic Consistory on Feb. 22 and 23 was sufficiently pronounced to warrant a continuance of the project. Michael Kraft who managed the initial visit of the forces, is assured even greater support in future. There was a complete sell-out of the large auditorium on the second night, with Mary Garden singing in "Thaïs."

The Buffalo Symphony, which Western New Yorkers are well supporting, ended its greatest season on Sunday, March 14, with Albert Spalding, American violinist, as soloist, and Arnold Cornelissen conducting. The Buffalo Symphony has developed under Mr. Cornelissen's fine leadership into one of the finest organizations of its kind in the State. The supporting organization, the Buffalo Symphony Association, whose membership includes a great number of Buffalo's most prominent citizens and music lovers, has played no small part in the orchestra's marked success this season. It is already at work on plans for next fall and winter.

Claire Dux, soprano, delighted a great audience at the Buffalo Athletic Club

Dayton Applauds Philadelphians

DAYTON, OHIO, March 13.—The recent visit of the Philadelphia Orchestra, under Leopold Stokowski, was sponsored by the Dayton Symphonic Association. On the program was Stravinsky's "L'Oiseau de Feu." Rachmaninoff's Piano Concerto No. 2 was played by Lester Donahue on an instrument having the attachment invented by John Hays Hammond, Jr. A transcription of Albeniz' "Fête Dieu" followed "La Cathédrale Engloutie" of Debussy, and the Bach Passacaglia were also played.

H. EUGENE HALL.

delighted with a group of songs by Fourdrain, Poldowski, Fontenailles, René Rabey and George Hué. For encore, Mr. Kent sang a composition by Max Pons, who accompanied him.

The de Reszké Singers appeared in recital with Will Rogers in the Scottish Rite Temple, and gave great pleasure with splendid singing of numbers by Schubert, Elgar, Sullivan, Huhn, and folk-songs, including a generous allotment of Negro spirituals. The concert was arranged by Selby Oppenheimer.

Frank Moss, director of music for radio KFRC, broadcast "Rigoletto" in concert form with Grace Le Page as *Gilda*, James Isherwood as *Rigoletto*, and in other parts, Blanche Hamilton Fox, Harold Spaulding, Herbert Medley and Easton Kent. Comment was given between numbers by Marjory M. Fisher, correspondent for MUSICAL AMERICA. This was the second in the series of educational operatic presentations to be given under Mr. Moss' directions.

The Chamber Music Society of San Francisco received a cordial welcome home when it appeared in the Scottish Rite Hall on March 3 in its first concert after its successful transcontinental tour. Fifteen hundred auditors greeted Messrs. Persinger, Ford, Firestone and Ferner with applause which kept them bowing for three minutes before the program could begin. Lewis Richards, harpsichordist, was assisting artist. The program included Frank Bridge's Quartet in E Minor, never before heard here. It was cordially received. Mr. Richards, Mr. Hecht and Walter Ferner gave four charming clavecin pieces for harpsichord, flute and 'cello by Rameau, in which the tone was blended to perfection. A group of solos for the harpsichord by Bull, Byrd, Bach, Demarest and Farnaby—music of the Sixteenth and Seventeenth centuries—made an interesting novelty as played by Mr. Richards. The *pièce de résistance* was the Ravel Quartet, with which the program concluded.

The audience included Mr. and Mrs. Alfred Hertz, Cecilia Hansen, Boris Zakharoff, Frederic Dixon and Mrs. J. Carter.

The Chamber Music Society members were guests of honor at a luncheon of the Down Town Club.

CHICAGOAN'S OPERA

on Saturday evening, March 6. She gave French, English, German airs, and a number of operatic numbers, all with fine artistry.

The Buffalo Chromatic Club gave two interesting programs on Feb. 21 and March 6. In the February recital, some of the local leading musicians participated, including Rebecca Cutler Howe, soprano; Harriet Lewis, violinist; Augusta Yelin, pianist, and Hazel McNamara accompanist. A big audience attended at the Playhouse. Mrs. Howe's several groups delighted. Miss Lewis and Miss Yelin were equally pleasing as instrumentalists, and Miss McNamara gave fine accompaniments. The recital on the afternoon of March 6 brought out another big attendance and introduced Edna Zahm, Buffalo soprano, and Wendell Keeney, pianist. Miss Zahm was forced to add extras to her good-sized program, and the audience paid a similar compliment to Mr. Keeney. Ethyel McMullen lent admirable accompaniment.

Ethel Grow Delights Washington
Hearers

WASHINGTON, PA., March 13.—Ethel Grow, contralto, gave an unusually interesting program in thoroughly artistic manner in the ballroom of the George Washington Hotel recently. Miss Grow gave a concert of vocal chamber music, assisted by the Lenox String Quartet and Charles Albert Baker, accompanist. "Il Tramonto," a setting of Shelley by Respighi, was especially well received. A French group by Jongen, Chausson and Lekeu was daintily sung. Numbers by Gretchaninoff proved exciting. Miss Grow's performance throughout was musicianly and aristocratic, and her vocal technic admirable.

Clergyman Gives Fine Recital

DAYTON, OHIO, March 13.—A fine organ recital was given recently in Christ Episcopal Church by Rev. D. H. Cope-land. On the program was music by Pietro Yon, Schubert, Wostenholme, Harvey Gaul, Bach and Wagner. A piano recital by Jacques Jolras was also enjoyed. This young artist studied with Vidal and Carreno. H. EUGENE HALL.

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Marchesi Centenary Recalls Famous Mentor of Notable Operatic Voices

[Continued from page 3]

Music," she says, "I need scarcely mention how the *maestro's* clear, intelligent, and thorough method furthered my artistic efforts. His ideas on the female voice and its development were a revelation to me and they were the foundation of my future career. With Nicolai and Mendelssohn I had only studied classical music; now Garcia instructed me into the style of the Italian school, as at that time a florid execution was the principal aim of all good singers. The compositions of Rossini, Bellini, and Donizetti were the chief objects of study and I was obliged therefore, to work away on countless scales, arpeggios, etc., and, what was worse still, with the metronome, which sometimes rendered me almost desperate."

"Two years after her arrival in Paris Fraulein Graumann left for Milan to visit Ronconi and his wife, who had returned to their native land. The unrest and approaching revolution of 1848 terminated her visit sooner than she expected, and after a hastened return to Paris for a short resumption of her studies and a successful farewell concert in the early part of March, 1849, she went to London.

Married Young Baritone

Singing at a fashionable concert there, she met Salvatore Marchesi, a young baritone who made his *début* under similar circumstances. The scion of the aristocratic family of Castrone, he had adopted the name of "Marchesi." They were married in a little village church in Heddernheim in the Duchy of Nassau on April 19, 1852. The year 1850 brought a visit to Liszt in Weimar and the death of Mme. Marchesi's father.

CLEVELAND CLUB HEARD

Fortnightly Concert Presents Program of Special Interest

CLEVELAND, March 13.—The Fortnightly Musical Club presented the fifth afternoon concert of the season in Hotel Statler Ballroom on March 2.

The "Somt" Cycle, "A Day in Arcady" by Harriet Ware, was delightfully sung by Marie Simmelink and Floyd Campbell. The Cycle contains three songs, "Spring Morning," "The Sea of Noon," and "Good Night." It is very colorful.

Mrs. Sherman C. Smith, soprano, a new member of the Club, sang French and English songs. Alvaretta West was heard to advantage in a piano group by MacDowell, Chopin and Liszt. Mrs. Frederic Nicolaus delighted the audience with violin numbers by Bruch, Mendelssohn and Hoffman. Mrs. Harold True supplied the accompaniments. Edgar Bowman was at the piano for the song cycle and for Mrs. Smith.

Mrs. Arthur Bradley's class in music understanding was given a delightful afternoon in the studio of Laura Newell Veissi, first harpist with the Cleveland Orchestra. Stringed instruments were described by Mrs. Bradley and their use illustrated by Mme. Veissi on the harp and Caroline Harter Williams on the violin. Harp solos and the reading of a poem by Helen Hope Holmes, dedi-

Shortly after their marriage, the young couple received an invitation from Meyerbeer to visit Berlin, where Marchesi appeared in performances given by the Italian Opera Company. When the company went to Bremen, the indisposition of the prima donna afforded Mme. Marchesi the opportunity of appearing as *Rosina* in "Il Barbiere di Siviglia." She was enthusiastically received, but her husband was opposed to her following a stage career, and in September they were *en route* to Vienna, where she accepted the post of professor of singing at the Conservatory, the yearly salary being equivalent to \$160. There Ilma di Murska, Antoinette Fricci (Fritsche), Caroline Dory, Gabrielle Krauss and many others studied with Mme. Marchesi. Disagreement with the president of the Conservatory resulted in her resignation seven years later to accept a position offered through Rossini at the Paris Conservatoire. So Mme. Marchesi left Vienna for the French capital with her daughters Theresa, Stella and Clara.

Rossini's Praise

In 1863, the year in which her "Twenty-four Vocal Studies" were dedicated to Rossini, Blanche Marchesi was born. In a letter acknowledging the dedication Rossini said:

"My dear Madame Marchesi: If I have delayed thanking you for the flattering dedication of your Twenty-four Vocal Studies, you must kindly excuse me; the state of my health has hindered me. Bravissima, Madame Marchesi! Your exercises, which I have gone through with the greatest interest, not only display a thorough knowledge of the human voice, but are written elegantly and clearly. They contain everything that is required for the development of an art which for so long I have seen treated as if it were a question of storm-

cated to Mme. Veissi and read by the author with harp accompaniment, were features of the afternoon. In addition there was a delightful performance of John Ireland's Sonata for piano and violin by Mrs. Williams and Lester Hodges. FLORENCE M. BARHYTE.

Concerts Applauded in Columbus

COLUMBUS, OHIO, March 13.—Before the usual capacity audience, the Women's Music Club presented Paul Kochanski, violinist, and Kathryn Meisle, contralto, in the Club's fourth concert of the season. This was the first appearance in Columbus of both artists. Cecil Fanning, baritone, gave one of his interesting pupils' recitals in the New Heaton Hall. Arias from well-known operas were rendered very creditably by the pupils. The climax of the evening was the scene from "Alglala" by De Leone. The pupils presented were Grayce Kelly Brower, Margaret Flowers Hague, Dorothy Wilson, Mary Bye, Mabel Hartung and F. Stanley Crooks. Evelyn Parker, flutist, and Edwin Stainbrook, accompanist, were able assistants. ROBERT BARR.

SAN JOSE, CAL.—The second sonata recital by students of the music department of the State Teachers' College presented Agnes O'Neill, Anita Amick, Alma Williams and Mary Lichhardt.

ing a barricade. May your interesting work prove useful to students, who nowadays seem to have strayed from the right path. Pray continue to teach the fine Italian method; it excludes neither expression nor dramatic effect, which unfortunately is becoming more and more a question of lungs, and this, too, without the necessary study that makes it very easy!"

"I remain, dear madame, yours gratefully,

G. ROSSINI.

"Passy, Paris, July 3, 1863."

The "Studies" were published in June, 1866, by Schloss of Cologne. "L'Art du Chant," published by Senff of Leipzig and "Exercises élémentaires" from the press of Schloss of Cologne, appeared simultaneously.

A concert tour through England and Scotland was undertaken during March, 1864, in a company managed by Mr. Beale. Among the artists were Louisa Pyne, soprano, and W. Harrison, tenor. They later formed the Pyne Harrison English Opera Company, which was heard in the New World. At the close of this tour, Mme. Marchesi received a flattering offer to teach at the Conservatory in Cologne and accepted in September, 1865. After three years marked with pleasant associations, Hector Berlioz and Anton Rubinstein being among the acquaintances made, an urgent request was made that Mme.

Marchesi return to her old post at the Vienna Conservatory. She resumed her activities there; but ten years later circumstances similar to those which had brought about her first resignation, compelled her again to sever relations with the institution and teach privately.

The Paris Studio

In August, 1881, she returned to Paris, this time to open her own studio, which in the zenith of her power became the rendezvous of impresarios in search of new stars—a studio she maintained for many years.

Mme. Marchesi subsequently opened a studio in London, where she lived until her death on Nov. 18, 1913. Her daughter Blanche, associated with her in teaching activities, had already achieved wide renown as a singer, specializing in lieder and winning recognition in Wagnerian rôles.

Mme. Marchesi continued teaching almost to the end of her life, though outliving the activity and power of a formerly brilliant mind. While some contemporaries credited her success as a teacher to talented pupils, which must in a measure be admitted, her reputation was undisputed by the foremost vocal authorities. WALDEMAR RIECK.

CHARLES STRATTON Tenor



Photo by G. M. Kessler

SECOND pair of appearances this season with the Boston Symphony Orchestra, Feb. 19 and 20, in Liszt's "Faust" Symphony.

"**M**R. STRATTON is notably the best tenor who has been assisting soloist with the Boston Symphony in a choral concert in the past 15 seasons. We doubt whether the older generation can recall his superior in this capacity. His singing was an outstanding feature of yesterday's concert." —*Boston Globe*.

"**M**R. STRATTON bore to Heaven's gate every sentimentality of oratorio-like song." —*H. T. Parker in the Boston Transcript*.

"**C**HARLES STRATTON sang with fervor and tonal beauty and his performance exhibited the requisite musical understanding." —*Stuart Mason in the Christian Science Monitor*.

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—Samuel T. Wilson,
Cincinnati Commercial Tribune, Jan. 19, 1926.

"She revealed a fine soprano voice, both lyrical and coloratura in quality, a charming stage presence, intellectual background and true dramatic instinct. She will go far in her profession."

—William Goldenburg,
Cincinnati Enquirer, Jan. 19, 1926.

"Her voice is of exquisite purity and splendidly placed; her diction is impeccable and her interpretation extremely artistic."

—Lillian Tyler Plogstedt,
Cincinnati Post, Jan. 19, 1926.

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BAUER HEADS LIST OF SEATTLE EVENTS

Chamber Music and Recitals Present Artists to Advantage

By David Scheetz Craig

SEATTLE, March 13.—Among recent events the concert of Harold Bauer, pianist, was a drawing card in the First Presbyterian Church series. The Northwest tour was under the direction of Steers and Coman.

Masa Furuya, violinist, and pupil of Marjorie Miller, gave a program of Men-

delsohn, Paganini, Elman, Valdez and Moszkowski works in the University Hall, assisted by Elizabeth Child at the piano.

Annual concerts of orchestra and glee clubs of the Queen Anne High School, where the music department is headed by R. H. Kendrick, have been given with success.

Henri Deering, pianist, was presented at the Women's University Club by the Elwyn Concert Bureau, under the local management of Marjory Cowan. Numbers by Caluppi, César Franck, Milhaud,

Delius, Poulenc, Debussy and Chopin were given in this artist's finished style.

The last concert in a series of four by the Spargur String Quartet, given in the Spanish ballroom, Olympic Hotel, programmed Grieg's Quartet in G Minor, Glazounoff's "Novelletten" and numbers by Ravel, Schumann, Bridge, Thern and Herbert, representing the music of Norway, Russia, France, Germany, England, Hungary and America. The personnel of the Quartet is John Spargur and Albany Ritchie, violins; E. Hellier-Collens, viola, and George Kirchner, violoncello.

The third annual concert of the University of Washington Band, led by Albert P. Adams, had Flo Cook, soprano,

and Henry A. Person, trumpet, as soloists.

The Ladies' Musical Club String Quartet, with Berthe Pancy Dow, pianist, as assisting artist, gave the second morning musicale of the Seattle Musical Art Society. César Franck's Quintet was the principal number. The ladies who compose the quartet are Margaret McCullough Lang and Alice Williams Sherman, violins; Louise Benton Oliver, viola, and Iris Canfield, violoncello.

SEDALIA, Mo., March 13.—The Philharmonic Society presented Elly Ney in a piano concert in the Smith-Cotton High School Auditorium recently. A large audience was present.

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SEASON 1926-27 NOW BOOKING

Dean Butler Seeks Better Music in School Courses

[Continued from page 5]

of music study? But, suppose she does, will she be an influential teacher? In most cases, no. The music or art teacher, like any other successful teacher, should know a great deal more than she is expected to teach. She should have as broad a background as possible, in order that she may teach from vital experience in her art. She should have confidence in herself and impart this confidence to her students in their work. She should be a musician or an artist in her own right; a teacher capable of creating beauty as well as evoking it in others. To train such a teacher, approximately seventy hours of work in the major is necessary. This means approximately double the training in art and music the average teacher is now receiving.

Four Years Needed

"In my opinion, the minimum course of training for high school art or music teacher should be four years. To enter such a course, the student should prove by examination that he has had at least two years of work in his major. Of one hundred and twenty-four hours required for graduation, seventy or seventy-five hours might well be in music or art,

twenty-four to thirty hours in liberal arts subjects, with the remaining twenty-five hours divided between teaching methods in the major, and education. The work in music and art should be technical, theoretical and historical. The student should show positive ability in his major, prove by his own art product that he has a genuine talent for his work, and demonstrate that his technical training is fundamentally sound. Such a graduate should become an artistic leader in the community where he teaches. Teaching experience and further study should make of him a teacher of high ideals, capable of impressing his students with the true value of art and music study, and able to give them correct technical training as far as they go.

"Each one of you, having in mind some high school where good work in music and art is being done, may think that I have overdrawn the situation. But I assure you that I have not. I have visited hundreds of high schools from those in towns of 2000 people, on up to those of the larger cities. As teacher for twenty years, I have examined thousands of high school graduates. As dean for ten years, I have interviewed hundreds more. You will remember that at the beginning of my talk I remarked on the fine work done in some of our high schools, and stated that

their teaching was equal to that done anywhere. But these schools which need no betterment in their work are in the minority. The great majority of schools are doing mediocre or poor work.

"Don't Blame Teachers"

"But the teachers themselves are certainly not to be blamed. Some are unfortunate in that they chose to attend schools where thorough training could not be secured under any conditions. But all have acted in good faith. They have at least completed the minimum course demanded by the State boards of education. They have satisfied the requirements of the school which they attended, and upon graduation they believed that they had sufficient training to be able to teach successfully. It was when they tried to teach that they found how meagre was their own knowledge. So let us absolve the teachers who are doing their best under adverse conditions.

"Let us look to the 'higher ups,' who need to be convinced that music and art education are worthy of a place in the sun; that they not only have as fine cultural value as languages and literature, but that, when well-taught, their disciplinary value is as great as that of any of the academic subjects; that art, especially, has an enormous economic

SEATTLE PUPILS APPEAR IN CONCERTS OF MERIT

Cornish Trio and Other Organizations Give Programs Covering Wide Range of Activity

SEATTLE, March 13.—Emily L. Thomas presented six advanced piano students in recital at Rainier Chapter House recently. Appearing were Florence Brodahl, Norman Webb, Adelaide Miller, Ellen Capewell, Paul Burroughs and Ruth Biggers.

American opera was discussed by the Melody Club, led by Mrs. Leo Hartlaub, at a recent session. Works of Mary Carr Moore, Parker, Damrosch and Herbert were included in the study.

Taking music composed by the head of the music department, Carl Pitzer, students of Lincoln High School presented their annual musical concert under Mr. Pitzer's direction at the school auditorium. Music by another Seattle composer, Oliver Wallace, was also used.

The Cornish Trio, consisting of Peter Meremblum, violin; Kola Levienne, 'cello, and Berthe Pancy Dow, piano,

opened its series of Sunday afternoon concerts at the Cornish School, giving the Tchaikovsky Trio in A Minor, Halvorsen's Duet, Passacaglia for violin and 'cello, and the Arensky Trio in F Minor.

Four pupils of Paul Pierre McNeely Studios were heard in recital recently in a classical program. Irene Elizabeth Moesser, vocal student of Anabel Trent, assisted.

Elizabeth Childs, a pupil of Boyd Wells, displayed ability in her recent program at the Wells Piano Studios.

Alpha Phi Mu, University of Washington men's music fraternity, sponsored the appearance of Louis Drentwett, pianist; Alexander Campbell, baritone, and David Burnam, violinist, in its annual American composers' concert.

DAVID SCHEETZ CRAIG.

Brunswick Forces in Orchestral List

BRUNSWICK, ME., March 12.—The second of the concerts by the Brunswick Orchestral and Choral Society was that given recently in Town Hall, with David B. McClosky of Boston as baritone soloist and Charles A. Warren, conductor.

Weber's Overture to "Peter Schmoll" opened the program brilliantly. Especially interesting was the Spanish dance, "La Bella Valenciana" by Kaempfert, but the feature of the orchestral offerings was Schubert's "Unfinished" Symphony. Gillet's "In the Mill" gave ample opportunity to display the work of the fine string section. Mr. McClosky pleased the large audience with the "Pagliacci" Prologue, with orchestral accompaniment, and lighter numbers. Plans are being made for the next concert on April 26 at Memorial Hall, when a choral work will be added.

ALICE FROST LORD.

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value; that both art and music have great civic value; that art and music are man's business as well as woman's; and that art and music are as deserving of being well-taught as are any other subjects.

"Then, if we can so arrange it that the students will build their art and music curricula to fit the needs of the art and music teachers and graduate only those who are thoroughly trained and well equipped for their work, we may look forward to a period of constant growth and progress. The day should come when even the small high schools will be able to say honestly: 'We teach music and art as efficiently as we teach mathematics, history, English or any other standard high school subject.' Welcome the day!"

BLOCH'S SUITE IS GIVEN FIRST HEARING ON COAST

Los Angeles Première Item of Novelty in Program Arranged by Chamber Music Players

LOS ANGELES, March 13.—The first performance on the Pacific Coast of Ernest Bloch's Suite for viola and piano drew more than a capacity audience to the music room of the Biltmore Hotel, where the première formed the climax of the Los Angeles Trio concert.

Emile Ferir, viola player, appeared as guest artist, May Macdonald Hope, pianist and founder of the Los Angeles Trio, sharing the excessive difficulties and the honors of the performance.

Bloch's Suite is a typical and weighty chip of his "block." Needless to speak of its modernity. Bloch's melodic and harmonic idiom is distinctively his own. The Suite is bitter-sweet music, exotic, though different from the Orientalism of the "Jewish Poems," rhythmically strong. There is greater unity in this opus, of which the lied-like third movement is the most appealing.

Mr. Ferir and May Hope gave a compelling performance. The Strauss Piano Quartet, Opus 13, and Brahms' F Minor Quintet were also given, Sylvain Noack and Edmund Foerstel, violins, and Ilya Bronson, completing the ensemble.

BRUNO DAVID USSHER.

FRANTZ PROSCHOWSKY

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DEAR MR. PROSCHOWSKY—

Let me express my appreciation of your thorough understanding of the *True Art* of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "Bel Canto."

Gratefully yours,
AMELITA GALLI-CURCI.

MY DEAR PROSCHOWSKY—

I am happy in expressing my admiration of your method of instruction. Having heard your pupils, I frankly state that besides the perfect placing of the voice their diction was clear. This secret is a sure success.

TITO SCHIPA.

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SAVANNAH'S CIVIC OPERA ASSOCIATION MAKES DEBUT

"The Chimes of Normandy" Given with Eclat by Society Composed of Resident Musicians

SAVANNAH, GA., March 13.—The Savannah Civic Opera Association gave its first performance in the Municipal Auditorium on March 1, when it presented "The Chimes of Normandy" by a company made up entirely of local people. The production surpassed the expectations of the most sanguine, and the Association scored an emphatic success. Settings, costumes and acting were unusually effective, and the splendid work of the principals and chorus reflected credit on those who had the performance in charge.

The orchestra and chorus were directed by Luther Williams, with Minnie Woods as accompanist. The leading feminine rôles were taken by Pauline Comer as *Germanine*, and Mildred G. Abrahams as *Serpolette*. Both were very successful. The rôle of *Henri* was admirably impersonated by Karl Sisterhemm, and George Dutton as *Grenicheux* did some clever comedy work. Joe Mendel as *Gaspard* won honors and received much applause.

Also in the cast were Lucille Wilbur, Maude Mendel, Marian Mendel, Thelma Beach, Joe Solomons, George Rogers, D. M. Harvey and E. V. Medernach.

Mrs. W. P. Bailey and W. B. Stratford were the general chairmen of the entertainment. Noble A. Hardee was stage manager. Others doing executive work were Sarah Cunningham, Mrs. Edgar Wortsman, Mrs. Walter Norton, Mrs. J. E. D. Bacon, Mrs. Henrik Wallin and Rudolph Jacobson.

DORA S. MENDES.

Denver Tenor Scores in Recital

DENVER, March 13.—Forrest Fishel, a gifted young Denver tenor, who is going to Paris for an extended period of study, was presented by his teacher, John C. Wilcox, MUSICAL AMERICA's correspondent, in a farewell concert on Feb. 26. Mr. Fishel's program called for songs in Italian, French and English, and an aria from "Werther." Six or seven of his

songs had not previously been sung here. Mr. Fishel's voice, a lyric one of fine texture, is already well schooled, and his singing is characterized by surprising finesse for so young an artist. Assisting him were Margaret Day-Grubb, pianist; the Denver Concert Quartet of mixed voices, and a group each of female and male voices under direction of Mr. Wil-

cox. Charles Wakefield Cadman's whimsical jazz conceit, "Out of Main Street," scored for three-part women's chorus and soprano solo, was given its first performance, with Margery Mellow's silvery voice in the solo part. Carol Turman, accompanying both Mr. Fishel and the choral groups, fulfilled her exacting duties admirably. M. C.

BALTIMORE GREETS CELEBRATED GUESTS

Casella, Spalding, Guiomar Novaes Welcomed in Recitals

By Franz C. Bornschein

BALTIMORE, March 13.—Alfredo Casella, pianist, appeared as guest artist before members of the Baltimore Music Club recently in a concert given at the Hotel Emerson. The distinguished Italian began his program with Mozart and Scarlatti compositions and followed these with music by Chopin and Brahms. The remainder of his program was devoted to modern Italian works, original and contemporaneous numbers. Among this group were songs by Casella, "Tre Canzoni Trecentesche"; two old songs harmonized by Casella, "Golden Slumbers," and "Flaiolet," Castelnuovo-Tedesco's "Cipressi" (1921) and "Eleven Children's Pieces" for piano, by Casella. Elizabeth Gutman, soprano, assisted artistically in presenting the songs.

Albert Spalding, violinist, with Alfredo Oswald, pianist and member of the Peabody Conservatory faculty, and with André Benoist, accompanist, gave the seventeenth Peabody recital, Friday afternoon, March 5. Broad delivery of classic pieces by Tartini, Veracini, Porpora and Bach, fine romanticism read into Schumann's Sonata and variety in shorter compositions convinced the audience of Mr. Spalding's musicianship.

Guimara Novaes, pianist, appeared in a recital at the Lyric, March 2, under the local management of the Albaugh Bureau. A large audience listened with rapt attention to fine interpretations of Beethoven, Chopin and other works. In presenting compositions by Debussy, De

Falla, Ibert and Scriabin, the pianist disclosed her temperament and fine technical command.

The Students' Orchestra, Gustav Strube, conductor, gave its annual concert at the Peabody Conservatory, with Arthur Morgan, violinist, and Elmer Burgess, pianist, as soloists. The program gave opportunity for the initial hearing of a violin concerto by Louis Cheslock, a member of the Peabody faculty. The composition was accorded an enthusiastic reception. The violinist gave a creditable performance of the new work. Elmer Burgess played Liszt's concerto in A. The program contained the Overture to "Coriolanus," the "Military" Symphony of Haydn and the "Spanish" Rhapsody by Rimsky-Korsakoff.

Fall River Acclaims Star Visitors

FALL RIVER, MASS., March 13.—Ernestine Schumann Heink and Fritz Kreisler appeared on successive Sunday afternoons before audiences that manifested special enthusiasm in their art. Mme. Schumann Heink's concert was the third in the Woman's Club series. She was assisted by Florence Hardeman in violin solos and by Stewart Wille, as accompanist. A feature of Mr. Kreisler's program was the "Kreutzer" Sonata, in which Carl Lamson played the piano part.

Augusta Symphony Draws Many People

AUGUSTA, ME., March 13.—Many music-lovers gathered on a recent Sunday evening at Augusta City Hall to hear a program by the Augusta Symphony, conducted by Ernest R. Hill. On the program were Haydn's "Military" Symphony, and works by Charles L. Johnson, Dorothy Lee, Richard Ellenberg and D. W. Reeves. ALICE FROST LORD.

ORCHESTRA AND OPERATIC PROGRAMS THRILL TOLEDO

Philadelphia Forces and Manhattan Company Give Performances to Enthusiastic Audiences

TOLEDO, OHIO, March 13.—Outstanding events have been visits of the Philadelphia Orchestra, under Leopold Stokowski, and of the Manhattan Opera Company.

The Philadelphia guests ended the Rivoli series under the management of Grace Denton. In the quality and volume of its tone, the balance of its choirs and its precision, the orchestra is unquestionably the finest symphonic organization ever heard in Toledo. Music by Albeniz, Debussy and Rachmaninoff was on the program. Of especial interest was Stravinsky's "Fire Bird." Mr. Stokowski's impressive transcription of Bach's Passacaglia was also given.

A novelty was the introduction of the piano equipped with the invention recently perfected by John Hayes Hammond, Jr. This was used in Rachmaninoff's Concerto No. 2 by Lester Donahue, who gave a very beautiful performance.

The Manhattan Opera Company opened a three-days' engagement in the Auditorium with "Madama Butterfly," following this opera with performances of "La Traviata," "The Barber of Seville," "Pagliacci" and "Namiko San," the last-named by the conductor, Aldo Franchetti. All the productions were satisfying and much enjoyed. Leading singers in the casts were Tamaki Miura, Ada Paggi, Marina Polazzi, Leta May, Victor Edmunds, Graham Marr, Julian Oliver, Felice De Gregorio, Amund Sjovik, Joseph Cavadore, Alfred Gandolfi, Fausto Bozza, Dimitri Onofrei, Yolanda Rinaldi, Gillo Verada and Grace Forester.

HELEN MASTERS MORRIS.

Texarkana Enjoys Attractive Concerts

TEXARKANA, TEX., March 13.—Recent concerts of attraction were those of Lambert Murphy, tenor, on Jan. 26; the Zimmer Harp Trio on Feb. 4, and the De Reszke Quartet with Will Rogers on Feb. 11. All gave good accounts of themselves and were cordially received by large audiences.

R. M. E.

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NEW YORK, MARCH 20, 1926

CHANGING STYLES

BOTH music and literature would be unappetizing food for thought, if they were still prepared strictly according to the old classical recipes. No reader today, except zealous and indefatigable students of vanished mores, has the patience to plod through the endless pages of "Pamela" and "Sir Charles Grandison." That does not mean that the long, many-volumed novel has completely disappeared as a type. Romain Rolland's "Jean Christophe" is a fresh and living example. Two others are in the course of publication: the acutely psychological "A la Recherche du Temps Perdu" of Marcel Proust, and the impressionistic "Pilgrimage" of Dorothy Richardson. Length remains, but the method of treatment has changed in accord with the evolution in mental processes.

The change may be best explained as a turning from the kinetic to the potential style of writing. The kinetic style exhausts its momentum in the act of expression. It may be swift and epigrammatic or ponderous and prosy, but in either case it expresses everything and leaves nothing to the imagination. The potential style is rich in reserves of power, and has the strength of restraint and condensation. It is a style in which words and phrases have the expansive possibilities of high explosive.

The same change has taken place in music. In the modern idiom of the composer the potential style is superseding the kinetic. Where we had direct statements and precise developments, we now have allusions and freedom of form. Modern music stimulates because it demands imagination

and intuition in the auditor. It expresses what it has to say by inference rather than by precept.

Whatever of the music of yesteryear has survived owes its continued existence to an admixture of the potential style with the kinetic. The symphonies of Beethoven live because they leave something to the imagination; the symphonies of Spohr are dead because they had little to say and said it all in painstaking detail.

ANN ARBOR FESTIVAL

ANNOUNCEMENT of the thirty-third annual May Festival in Ann Arbor has been made by the University School of Music. Plans for this year provide for six concerts to be given from May 19 to 22 inclusive, the principal works in preparation being "Lohengrin," "Elijah" and Howard Hanson's "Lament for Beowulf." Mr. Hanson will conduct the first performance of his new composition.

The musical forces to be employed are the Chicago Symphony Orchestra, under the direction of Frederick Stock; the University Choral Union of 300 voices and the Children's Festival Chorus of 400 voices. Earl V. Moore is the musical director of the festival. The soloists engaged are Florence Austral, Marie Sundelius, Louise Homer, Jeanne Laval, Augusta Lenska, Giovanni Martinielli, Richard Crooks, Richard Bonelli, Charles Stratton, James Wolfe, Theodore Harrison, Barre Hill, Albert Spalding and Mischa Levitzki.

This array of assisting artists, the tested excellence of the orchestral and choral bodies and the quality of the major works on the program give assurance that this year's festival will be a musical event ranking high among similar summer events in the United States, and maintaining the very commendable standard already established by the University School of Music at Ann Arbor. It is gratifying to note that a place of honor has been given to the premiere of a work by an American composer.

ORCHESTRAL PLAYERS

DECLARING that the lure of the United States is depleting the ranks of orchestral men in England, Sir Thomas Beecham is pessimistic over the outlook in that particular branch of British musical activity. In an interview published in the "North-Eastern Daily Gazette," he said:

"Our best players are going over to America more and more. There will soon be, if there are not already, twenty or more cities there having first-rate orchestras. Their execution is excellent. It is not only the higher pay that attracts, but the more regular employment. In twelve or fifteen years we shall have no first-class players left."

While it is true that the growth of orchestral organizations in this country has its attractions for the European musician, Sir Thomas is unnecessarily perturbed over the situation. His prophecy is unlikely to be fulfilled for several reasons, the most cogent of which is the fact that the United States is supplying its own orchestral material in increasing measure. As Mr. George Engles pointed out in last week's issue of MUSICAL AMERICA, new members of our major orchestras are continually being recruited from the smaller cities, from theater orchestras and from the most promising pupils of orchestral men.

ENJOYMENT OF DISSONANCE

PSYCHOLOGISTS may find a fruitful field for investigation in the increase of dissonance in modern music. There was a time when a dissonant note or chord could not be endured by the ear save as a passing unpleasantness, and the rules of composition demanded that these dissonances be instantly resolved into concord. But the use of dissonance by composers gradually increased, and the ear became accustomed to conflicting sound waves that it formerly could not tolerate.

The point that the psychologists might study is whether this tolerance of interfering sound waves is due merely to familiarity or to the actual enjoyment of slightly painful auditory sensations. There is a state of mind which the scientist, with his fondness for Greek nomenclature, has designated "algomania." Paul Souday has found for it the more apt name of "dolorism." The popular expression for it is "to enjoy being miserable." Can it be that the composers who write polytonal and atonal music are afflicted with "dolorism" and that the disease, if one may call it that, is spreading among auditors?

Personalities



Artist Pair Visit Texas

The Southwest as a playground appeals with particular force to Louis Graveure, baritone, and his wife, Eleanor Painter, soprano, shown in front of the Hotel Galvez, Galveston, Tex. Mr. Graveure delighted audiences in both Houston and Galveston during his recent visit. He remained a few weeks in order to enjoy some golf, at which sport he is an amateur.

Levitzki—During his recent concert tour of the Orient, Mischa Levitzki, pianist, composed a lullaby in honor of the newly born Princess of Japan. The lullaby, which makes use of Japanese melodies and the anthem, was immediately published in Japan.

Flonzaley—A brilliant gathering of the diplomatic corps and friends of President and Mrs. Coolidge heard the Flonzaley Quartet in a private musicale given at the White House on the afternoon of March 11. The quartet had played there last during the administration of President Roosevelt.

De Falla—A growing interest in the clavichord has been shown by Manuel de Falla. The Spanish modernist composer, who used this instrument in the score of his "El Retablo," is now reported to be at work on a concerto for the harpsichord. The work is expected to have an early premiere in Paris.

Chamlee—Mario Chamlee, tenor, sang for the Dutch Treat Club at the Hotel Martinique on March 2. This was his third appearance in three years with this organization, and each time he has been made an honorary member! Prof. John Erskine, author of "The Private Life of Helen of Troy," was another guest.

Zirato—In the gala Buenos Aires opera season this spring, two members of the Zirato family will be active. In addition to Nina Morgana, soprano, of the Metropolitan, who will sing leading roles, there will be Mme. Morgana's husband, Bruno Zirato. He will fulfill an important post as executive and publicity head, under Ottavio Scotti, the impresario of the Colon season.

Honegger—The most recent work of Arthur Honegger is a symphonic opus, "Football," which aims to describe the emotions of a participant in the strenuous game. The vivid program music which characterized his "Pacific 231" may be exceeded in the new work, which exploits the rough conflicts of the gridiron. It is dedicated to Hermann Scherchen, German conductor.

Marmont—Victor Marmont, English pianist and coach, is a brother of Percy Marmont, of motion picture fame. Among the well known artists whom Mr. Marmont has accompanied are Caruso, John McCormack and Dame Clara Butt. He will serve in that capacity when Claire Dux begins her Coast tour on March 22, in El Paso, appearing practically every other day until the tour ends in Portland, Ore., on April 29.

Paderewski—In the midst of throngs of people smitten with the craze for buying up Florida, Ignace Jan Paderewski is untempted by the desire to become a land-owner. The famous Polish pianist has been on a protracted concert tour of Florida, and his manager, George Engles, has just returned from a visit to him. The demand for tickets to hear the artist is so great that Mr. Paderewski gave two concerts in Miami alone, as well as recitals in all the towns of Florida. While on his trip he lives in his private car, in order to be assured of the rest he needs to keep him fit for his strenuous work.

Point and Counterpoint

By *Cantus Firmus, Jr.*

Nothing New Under the Sun

WE anticipate sad news for the opera librettist if there are really only thirteen basic plots, as some savants state. To be sure, several that we have been privileged to hear had a suspicious likeness to one another. The recipe for the Basic American Opera Plot seems to be One Fair Indian Maid, One Irreproachable White Youth and a Malevolent Cherokee Baritone. But then nothing is really new!

The tales that we lisped at mother's knee are, one by one, being proved chestnuts.

Perhaps the Mother of the Gracchi had her own version of our bedtime stories.

Old Mother Goose herself poached from the papyrus-writers of the Nile.

A wiseacre some years ago claimed that the origin of the Cinderella story had its basis in fact 2000 years before the beginning of the Christian Era.

An Egyptian king saw a sandal which the wind had carried from a bathing beach and immediately issued a proclamation calling for its owner.

A woman named Rhodopis answered the call and she was so beautiful that the king married her, and in the history of Egypt she is called the "rosy cheeked queen."

Doubtless this was the same lady for whom a popular brand of toilet soap (from the palm tree, you understand) was named.

Rossini's *Semiramide* and not a few other divas, including *Aida*, caught thence their propensities for wearing modern high-heeled silver booties under their Tut-anhk-Amen robes!

We are only waiting to prove that coloratura sopranos were popular in Rameses' day.

Then we shall issue a brochure proving that all vocal methods go back to the Pharoahan "Ho-yo-to-ho!"

Worse

A PROFESSOR of music was asked to decide on the relative powers of two vocalists whose talents existed entirely in their own imagination.

After hearing them he said to one: "You are the worst singer I ever heard in my life!"

"Then," exclaimed the other, "I win!" "No," answered the professor, "you can't sing at all!"

Not There

MAX O'RELL, the famous French satirist, was often invited to houses as a guest and then asked to "tell a few

stories," and kept performing all evening.

Once when this happened he left the drawing room hurriedly and went down to the hall, whence he returned in a few minutes and, approaching his hostess, whispered agitatedly into her ear:

"Madame, what kind of people have you here? The check you placed in my overcoat pocket—my fee for tonight—has been stolen!"

Mixed Compliments

MMR. GALLANT: "Won't you sing for us, Miss Screech?"

Miss Screech: "Oh, I can't sing after such good music as we've been having!"

Mr. Gallant: "But I'd rather listen to your singing than to any amount of good music."

Effective

MR. CUTTING: "Isn't it getting awfully late, Mrs. Strutter?"

Mrs. Strutter: "Yes, I wish I could think of some way to break up the party."

Mrs. Cutting: "Well, why don't you ask your daughter to sing?"

Strayed

AT the recent Kreisler recital in Montclair, two married folks next to me were debating which piece the artist had just played. Was it "The Song of the Volga Boatmen," or was it Tchaikovsky's "Humoresque"? They had lost the piece in the program. P. G.

With Torture

MISS KLAVIERKLANG: "I play the piano merely to kill time."

Mr. Bangs: "Your playing certainly does it. But what a death!"

Naturally

SOPRANO—I'm always haunted by the beautiful songs I sing.

The Critic—No wonder, Madam, you murder them all.

—Camden Post.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

About Prout

Question Box Editor:

1: Is Ebener Prout, the British theorist, still living? 2: Is it true that he was entirely self-taught? 3: Was he known as a composer or simply as a theorist? 4: Please give a list of his works.

New Orleans, March 11, 1926.

1. Prout died in London in 1909. 2. He was said to have been entirely self-taught as far as theory was concerned, and studied harmony, form, counterpoint, etc., by analyzing the works of great composers. 3. Though known principally for his theoretical works, Prout published a number of compositions, the list containing twenty-eight with opus numbers and ten without. They include practically every form from symphonies downward. 4. You will find a list of Prout's compositions in Vol. III of Grove's Dictionary

of Music and Musicians. It is too lengthy to be published here.

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Mozart's Two-Piano Sonata

Question Box Editor:

Is the two-piano Sonata in D by Mozart an arrangement for this combination, or did Mozart write it thus? "D." Cedarburg, Wis., March 10, 1926.

Mozart composed it for two pianos.

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Equal Temperament

Question Box Editor:

What is meant by "equal temperament?" CALVIN WOODS.

Pittsburgh, Pa., March 12, 1926.

The equal distribution on the keyboard of the difference occurring between the acoustically pure intervals and the discrepancies resulting from a keyed instrument. Thus, if one takes Great Oc-

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tave C as a starting point and ascends twelve times by acoustically perfect fifths, one arrives at B Sharp in the four-line octave. This, however, is slightly higher, acoustically, than the five-line C. Equal temperament, then, is the distribution between the intervening octaves of this difference. D Sharp and E Flat are the same note on the piano, but they are not identical on the violin.

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"B-A-C-H"

Question Box Editor:

How is it possible for a fugue to be written on the letters in Bach's name, as there is no "H" in the scale?

CORA DAVIS.

Yonkers, N. Y., March 12, 1926.

According to the German way of naming the notes, the one we call "B Flat" is called "B," and our "B" is called "H."

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The Console

Question Box Editor:

1: What part of an organ is the "console"? 2: What is meant by a "movable console?"

J. Y.

Aberdeen, Wash., March 13, 1926.

1: The console is the desk-like part of the organ where the keys and stops

are. 2: A movable console is one which can be moved around to different parts of a stage or hall. This is possible only with an electric-action organ, and the distance which the console can be moved from the organ itself is limited by the length of the cable containing the wires which connect keys and stops with the rest of the mechanism.

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Bruckner and Pruckner

Question Box Editor:

Are "Bruckner" and "Pruckner" one and the same person, the latter form being merely a mis-spelling of the former?

D. F. JOHNS.

Philadelphia, March 14, 1926.

They were by no means the same person. Bruckner was a composer who was born in Ansfelden, Austria, in 1824, and died in Vienna in 1896. Pruckner was a pianist and teacher and a pupil of Liszt. He was born in Munich in 1834 and died in Heidelberg in 1896. Bruckner is known principally on account of his symphonies, of which he composed nine. They are all very lengthy and are characterized by fine craftsmanship but insufficient inspiration. He was a great admirer of Wagner, and the slow movement of his seventh symphony was written in memoriam of Wagner.

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WEAVER PIANOS

New York Orchestral Concerts

[Continued from page 4]

form could be considerably improved in proportions by revision, as the treatment is more diffuse than the subject matter warrants. One's final impression was that the celebration had been carried a little beyond the point of spontaneity.

Ernest Bloch's "Trois Poèmes Juifs" have not been heard here frequently enough to have lost the effect of novelty. Here again one had the expression of a racial spirit, uttered, however, with greater subtlety and with a complete mastery of material and manner. The music combines pageantry and pathos; it flashes with gorgeous color and glows with an intense internal fervor. But for all their blending of circumstantial pomp with spiritual poignancies, one feels that these poems do not attain the perfect expression that Mr. Bloch reached in "Schelomo."

Dr. Koussevitzky (to give him his new academic title) opened the concert with a reading of Beethoven's eighth symphony that had some personal variations from the conventional tempi, and closed with an eminently skillful painting of the shimmering tonal loveliness of the Ravel suite. His sympathetic presentation of the Gilbert work must have pleased the composer, who indicated as much in his gestures to the orchestra when he came forth three times to acknowledge the audience's applause.

B. L. D.

Tailleferre and Hindemith

The Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 13, afternoon. The program:

Concerto in E Minor, for strings...Vivaldi "Surprise" Symphony.....Havdn "Jeux de Plein Air".....Tailleferre (a) "Tirelentaine" (b) "Cache-cache Mitoula" Concerto for Orchestra, Op. 38. Hindemith

Three Dances from "Sombreo de tre picos".....de Falla The Neighbors—Dance of the Miller—Finale

After hearing Mr. Koussevitzky's strings bite deep into sturdy phrases of the Vivaldi concerto (an arrangement by A. Mistovski), one felt less inclined than ever to accept some past judgments on this composer-violinist as one who had mere facility and glibness and a technic that was largely pose. Bach thought otherwise, and today it is possible to venture the opinion—despite Dr. Burney, Sir Hubert Parry and others who disparaged the Venetian—that there was something of consanguinity between them, while admitting their disparity of genius. Mr. Koussevitzky seems to have had a special dispensation from the gods to play music of this type, for he does it supremely well.

The other antiquarian integer of this program, the Haydn "Surprise," wended its now unsurprising way, with due emphasis on those drum reports which Haydn denied were incorporated to interrupt the slumbers of the London ladies who graced the Salomon concerts.

The personable Miss Tailleferre was present to hear her "Outdoor Games" played as well as virtuoso conductor and virtuoso orchestra could play them, and she added to the dainty delices of the occasion by appearing on the platform to bow. Though the two games pic-

tured, one translated as "Twirliwhirly-tril," the other as a variety of hide-and-seek, were among the many sports of Gargantua, there is nothing Gargantuan or Rabelaisian about this music. It is lively, fresh and feminine, plein-airist in its sunny coloring, able in its technic and leaving nothing to trouble the memory when it has passed.

The Hindemith concerto was ugly-some music, and, for one listener, at least, irritating. Without any particular rauacity, it pursued its atonal, non-emotional way, flaunting its avouchment of what may as well be termed the newer mathematics of music, utterly and braggartly devoid of feeling. Perhaps it had humor. But, if so, this reviewer was too obtuse to grasp it.

De Falla's "Three Cornered Hat" dances have more vitality than those of "La Vida Breve," and more of flaring color. They were played with all the Hispanic dash at the command of a cosmopolite leading an ensemble ready at a wave of his bâton to enter any of music's many lands. O. T.

Mr. Bachaus Substitutes

The New York Philharmonic, Wilhelm Furtwängler, conductor, Wilhelm Bachaus, pianist, soloist, Metropolitan Opera House, March 14, afternoon. The program:

Concerto in G.....Mr. Bachaus Symphony No. 6 ("Pathetic") in B Minor.....Tchaikovsky

The somewhat truncated program was the result of the illness of Joseph Szigeti, violinist, who was billed to play the Brahms D Major Concerto, but who was taken suddenly ill. In spite of indulgence asked from the stage, on account of the fact that the Concerto was unrehearsed, Mr. Bachaus' performance was splendid in every way and the orchestra as well seemed at its best in order to show what it could do in emergency. The soloist's playing was transcendently fine throughout the work, and worthy of the storm of applause which it brought forth.

Mr. Furtwängler's presentation of the neurotic Tchaikovsky was magnificent. Much of the self-revelation of this over-emotionalized score was hidden by the conductor in a clear, normal, open-air treatment that brought out new beauties while obscuring none of the familiar ones. It was one of Mr. Furtwängler's greatest achievements. J. A. H.

Eclectic Program by Symphony

The New York Symphony, Otto Klemperer, guest conductor; Mischa Mischakoff, violinist; George Barrère, flutist, soloists. Mecca Temple, March 14, afternoon. The program:

Prelude to "Parsifal".....Wagner Polonaise and Badinerie.....Bach Mr. Barrère Scene from "Orpheus".....Gluck Mr. Barrère Rondo Capriccioso.....Saint-Saëns Mr. Mischakoff Symphony No. 3, in E Flat...Beethoven

A very restrained, eloquent "Parsifal" Prelude set the pace for Sunday's concert. Mr. Klemperer was in a most reverential mood. He took his composers the way he found them, and played them meticulously, painstakingly, fer-

vently, left them then ungarnished to speak for themselves. In the Prelude, he found every one of the fine melodic lines, shaped them, made them impressively beautiful.

The soloists were both members of the orchestra. Mr. Barrère, true to precedent, did wonderful things with his flute. With the able assistance of the orchestra he made the Polonaise and the Badinerie of Bach achievements in rhythm and tonal simplicity, and the familiar excerpt from the ballet music from "Orpheus" incredibly simple and peaceful. He was recalled again and again.

Mischa Mischakoff, the orchestra's concertmaster, played the Saint-Saëns Rondo Capriccioso with fine feeling for its rhythm, its warm, lilting charm and won for himself a generous round of applause.

Beethoven's "Eroica" symphony spoke for itself. Mr. Klemperer kept the first movement vigorously alive, leading it, arms high, as if by sheer physical strength he would lift it into the nobility that Beethoven had purposed. The important message for the horns in the scherzo was notably well played, a fit atonement for their error in the "Parsifal" Grail theme. There were no frills. The entire performance was sincerely, excellently played—as befits Beethoven. E. A.

Modern Works at League Concert

[Continued from page 4]

vice of scordatura. The experiment was an engrossing one, but it left no very definite impression as to what is to be gained for music through scales so minutely graduated.

Whithorne's "Saturday's Child" has the advantage of being a setting of a text that presents its own appeal. The wordbooks doubtless were no small factor in the success of this work, a song cycle for soprano and tenor, with chamber orchestra of strings, woodwind, piano and percussion. The music admirably seconds the text, with much that is felicitous in the contour and inflection of its phrases. It has feeling, mood, atmosphere. Sometimes it borders on sentimentality but the composer contrives to rescue himself in time. This is no jazz cycle and the music succeeds in suggesting the black man without echoing the Spiritual, though there are touches of savagery that might be Sioux or Zulu. The scoring, like the voice writing, is dexterous.

Mina Hager and Colin O'More projected the lines sympathetically, musically and with good diction. Henry Smallens led the orchestra with no little skill. It was a first-class performance and the audience approved it accordingly. All efforts to get Cullen, the young Negro poet, to the platform, were futile, but Whithorne succeeded in marching him to the front of the house several times.

The Toch dance suite, including a Red Whirlwind Dance, a Dance of Horror, Mysterious Intermezzo, Dance of Silence, Grotesque Intermezzo and Waltz, had

some patches of interest, but its total impression was not one to make those who heard it eager to become more familiar with the works of this contemporaneous German. He has been described as an indomitable classicist. There was nothing hornsonian in his music, but that, of itself, could not make it of fascination. Mr. Smallens again displayed real talent as a conductor, leading an orchestra that embraced the following: Violin, Ivor Karman; violin, J. Fishberg; viola, Mitja Stillman; cello, Lajos Shuk; contrabass, Emil Mix; flute and bass flute, Quinto Maganini; oboe, Michel Nazzi; clarinet, A. Williams; bassoon, David Swaan; French horn, Lucino Nava; percussion, S. Goodman; piano, Elly Luettman. OSCAR THOMPSON.

GANZ HAS SUCCESS IN WAGNERIAN BILL

Whitehill Is Soloist for Wagner List — Players Entertained

By Herbert W. Cost

ST LOUIS, Mo., March 12.—The audience at the first of the fourteenth pair of St. Louis Symphony concerts under Rudolph Ganz, on March 5, was inspired to ardent and fiery enthusiasm by an all-Wagner program and the fine singing of Clarence Whitehill, baritone. The program was as follows:

Overture to "The Flying Dutchman" Aria, "Die Frist ist um" from "Der Fliegende Holländer" Prelude to "Lohengrin" Entrance of the Gods into Valhalla from "Das Rheingold" Prelude to "Parsifal" Wotan's Farewell and Magic Fire Scene from "Die Walküre" Prelude to "Die Meistersinger"

Mr. Whitehill sang superbly. His dramatic power and forcefulness evoked unmistakable demonstrations of approval from a large audience. Mr. Ganz' careful subordination of the orchestra to the voice produced a well-nigh faultless accompaniment. The orchestra played magnificently throughout the program, showing once again the steady progress it has made under Mr. Ganz. Each number was given a splendid reading, the attacks being particularly fine at all times and the shadings of tone equally good.

On Saturday night the audience suffered a disappointment through Mr. Whitehill's inability to sing because of illness. Mr. Ganz omitted the aria from "Der Fliegende Holländer" and Wotan's "Farewell," but played the rest of the program and added the Prelude and Liebestod from "Tristan and Isolde."

Mr. and Mrs. Ganz entertained the members of the orchestra after the performance on Saturday night in the ballroom of the Chase Hotel. An unreleased picture was shown, after which dancing was enjoyed.

San Carlo Opera Star Sails

CHICAGO, March 13.—Claire Eugenia Smith, soprano of the San Carlo Opera, sailed from San Francisco recently on her third world concert tour. Her first engagement is in Honolulu.

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New York's Week of Concerts and Recitals

[Continued from page 111]

announcement that she would devote an evening to native music.

Those marked "first performance" were a Sonata in D Minor, Op. 2, by Felix Deyo; Cecil Burleigh's Third Concerto, Op. 60; "A Dream" by Sonia Feinblom, and an Indian lullaby, "Papoose Dreaming of Birds," by Victor Küzdö. Other numbers were Gustav Saenger's "Caprice Espagnol" and his transcription of MacDowell's "Scotch Poem," Mana-Zucca's "Budjely," Frederick Hahn's "Scherzo Fantastique" and Albert Stoessel's "Nodding Mandarin." In response to recalls at the close of the recital, Miss Stern added Samuel Gardner's "From the Canebrake" and Cecil Burleigh's "Fairy Sailing."

Of the first-time pieces, Mr. Küzdö's Lullaby stands the best chance of survival. More than that—it will in all probability become popular, for it has melodic charm and graceful structure, and is grateful to play. Mr. Deyo's Sonata proved mellifluous and poetically pleasing in a mild and unexciting way, with no notable thematic content. Mr. Burleigh's Concerto is a musicianly work, firmly built and well-proportioned, but without sufficient driving force in its ideas.

Miss Stern devoted to this program the abilities which have developed consistently since her arrival from San Francisco several years ago. Her youth contradicts the maturity of her poise, the assurance of her technic and her remarkable feeling for style. Willy Schaeffer was her adroit accompanist.

B. L. D.

The Schola Cantorum

Russian liturgical music, Spanish church music, some infrequently sung choral compositions of Debussy and Brahms, and a novelty, styled "Hungarian Rhapsody for Chorus," by Dezsö von Antalffy, were subsumed in a heterogeneous program given by the Schola Cantorum in Carnegie Hall, March 10. Merle Alcock, contralto, was heard in a group of songs, as well as with the chorus, and the Schola was assisted also by Maria Montana, soprano; Carlton Boxill, tenor; Salvatore de Stefano, harpist; Louis Robert, organist, and two solo horn players, A. Yegudin and Santiago Richart.

This concert, unless present plans are altered, marked the close of Kurt Schindler's leadership of the organization, his resignation being announced shortly thereafter.

Contrary to the rule that has obtained with respect to Mr. Schindler's programs, the numbers sung scarcely call for extended comment. Aside from the church music of Victoria, the most deeply impressive music of the evening was found in Antoni Nicolau's "Good Friday Music," for three choruses and contralto solo. In this, as well as in some settings by Mr. Schindler of Alfonso el Sabio's thirteenth century cantigas, and in Rachmaninoff and Gretchaninoff compositions, the chorus was on familiar ground.

The Antalffy work, however, forced an abandonment of the Schola's usual custom of singing in the tongue of the original, the Hungarian vocables and the fast pace of some of the songs presenting too many complications. This was the first performance of the so-called Rhapsody, which was written especially for the Schola as recently as a year ago, while the composer was sojourning in this country. It includes nine Magyar songs—soldier songs, peasant songs, songs of dancing—rather loosely bound together, with a rousing shout at the close. There is nothing particularly individual in their treatment, and the results, while agreeable, included no new revelations of the Hungarian folk spirit.

At least two of the four Brahms choruses sung were distinctly inferior Brahms, and the three Debussy Chansons, settings of Fifteenth Century poems of Charles d'Orléans, were secondary Debussy.

Nor was the work of the chorus of its best. It has sung with more spirit and a more secure intonation. Not that it lacked its usual praiseworthy qualities; but there was more alloy.

Mme. Alcock not only was an effective

soloist with the chorus (though somewhat overbalanced by it in Debussy's "Quand j'ai ouy le tambourin"), but added materially to the pleasure of the evening by her very musical singing of her group of songs from the British Isles, Hadow's "Irish Peasant Song," Somervell's arrangement of the Welsh air, "Y Bore Glas," and the English tune "Three Little Tailors." Mr. Schindler played her accompaniments.

Maria Montana, a singer new to these environs, sang very prettily in "A Miracle of the Virgin," one of the Alfonso el Sabio settings. O. T.

André Polah, Belgian Violinist

André Polah, violinist, opened his series of "four recitals of rarely played violin music," in Chickering Hall, on the evening of March 10. With the assistance of Hans Barth, pianist and harpsichordist, he presented an evening of Italian music which avoided hackneyed numbers and introduced pieces old and new which had musical integrity and charm.

In the Veracini Sonata for violin and harpsichord, both the artists appeared as ensemble players of taste and discrimination. Mr. Barth also played in the Vioti A Minor Concerto and a modern sonata by Sylvio Lazzari. The Sonata was not strikingly original and was occasionally monotonous and in it Mr. Polah's tone seemed to lose its purity, but the ensemble work was admirable. A miscellaneous group of less pretentious pieces included the "Largo Expressivo" of Pugnani, Corelli-Moffat's "Introduzione e Giga de Camera," the Vivaldi-Hartmann Largo, and a Bourrée by Buonocini. Miriam Allen was the piano accompanist. F. A.

Youry Bilstin in Début

Youry Bilstin, a Russian cellist, was heard in his first New York recital in Aeolian Hall on the afternoon of March 11, with Carol Hollister at the piano.

With the exception of a Sonata in A by Boccherini, the entire program was either of original pieces by Mr. Bilstin, or arrangements by him. These included numbers by Albaco, Martini, Beethoven, Gossec, Haydn, Schubert, Schumann and Dittersdorf. The two pieces of resistance were Mr. Bilstin's "Variations Diaboliques" and his "Chants et Danses du Caucase."

Of the former, one can say only that they were somewhat monotonous and that the development of the rather slender Seventeenth Century theme, was not of striking interest. That they were of great difficulty was obvious.

The "Chants et Danses," the program stated, were written in imitation of a native Georgian instrument fashioned of two tambourines tied together with strings and played with two wooden sticks. In these Mr. Bilstin made interesting excursions into the orientalism that is to be found in the "Caucasian Sketches" of Ippolitoff-Ivanoff, the "Georgian Song" bearing marked resemblance to the violin solo passages of "In the Village," from the aforementioned set. The Georgian Dance closed with a peculiar downward scale in harmonics, which produced an effect weird and not unpleasant.

Mr. Bilstin seemed at his best in the shorter numbers, particularly an Andante of Haydn, to which, however, had been written an accompaniment of rather obvious, balladish quality, and the Andantino of Martini. In compositions of more rapid execution the artist showed more than tendencies toward playing off pitch, particular examples being the uninteresting "Danse Allemagne" of Schubert and the "Danse Anglaise" of Dittersdorf. Mr. Bilstin was cordially received and responded to demands for extras. J. A. H.

Mischa Mischakoff

Concertmaster of the New York Symphony is featuring Boris Levenson's "Dance Orientale" at his recital in Town Hall on the evening of March 23d, and is also playing "Dreams," "Nocturne" and "Canzona" at Mr. Levenson's concert in the Little Theater on the evening of April 18th.

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MEZZO-SOPRANO
Concert Direction:
Aaron Richmond, Pierce Bldg.,
Boston, Mass.

Palesti-Avlonitis et al

Marica Palesti, soprano, and Diomed Avlonitis, violinist, both of whom were heard in recital earlier in the season, gave a recital for the benefit of the Conservatory in Corfu, Greece, in the Town Hall on the evening of March 11, assisted by Carlos Mejia, substituting for Gaetano Luzzaro, baritone; Hilda Raud, soprano, and Leon Berdichevsky, accompanist.

The program, which was a lengthy one, contained songs in many languages by the three singers, as well as numerous operatic arias. Mme. Palesti also sang the Bach-Gounod "Ave Maria" with Mr. Avlonitis playing the obbligato. The same qualities that made Mme. Palesti's singing interesting at her earlier appearances were again apparent on this occasion. Mr. Avlonitis, who was not heard in solos until the end of the program, played a Handel Sonata and a group of short pieces by Wieniawski, Lontos and Hubay. Mr. Mejia, a newcomer in these parts sang well in arias from "Manon" and "Pearl Fishers." Mr. Somovigo and Gladys Barnett also assisted at the piano.

Chaliapin in Brooklyn

Dramatizing each of his songs with his now familiar interpretative power, and running a vocal gamut that ranged from tones of extraordinary volume to pianissimo effects that were little more than whispers, Feodor Chaliapin gave lavishly of his voice and art in a recital at the Brooklyn Academy of Music the evening of March 11. His one operatic air was an excerpt from Rubinstein's "The Demon," very dramatically sung. Otherwise his program was given over largely to Chaliapin "inevitables," including Moussorgsky's "Song of the Flea," The Volga Boat Song, "When the King Went Forth to War," "Le Cor" and "The Two Grenadiers," which have figured on so many of his American programs. A departure was his singing of "Ich Grolle Nicht" in German. One of his most effective numbers was Massenet's "Elégie," in French. Max Rabini

novitch played accompaniments and supplied two groups of piano soli that were heartily applauded. The audience was loath to leave the auditorium after the big Russian bass had said his final positive "good night" at the end of a succession of extras.

B. B.

Paul de Marky's First

Paul de Marky, a pianist of many talents, gave his first New York recital Thursday evening, March 11, in Steinway Hall. Haydn's Andante and Variations was a happy beginning. He was not one whit daunted by the technical difficulties of his choice but played it with seeming great ease. His second group was made up of "Seven Concert Studies" under which head came Liszt's "Feux Follets"; Chopin's Studies in F, in F Minor, in G Sharp Minor (all from Opus 25); Liapounow's Berceuse; Heyman's "Elfenspiel"; and Rubinstein's Study in C. Last was Chopin's Sonata in B Flat Minor in which he displayed a notable sense of structure, building it up eloquently, movement upon movement to the glorious finale. There was much applause, awarded by encores and a general verdict of "Well done." E. A.

Victor Wittgenstein Plays

Victor Wittgenstein, pianist, whose work is not unknown to New York audiences, played in Aeolian Hall on the evening of March 11, presenting a program calculated to suit all tastes. Mr. Wittgenstein's first group was of early pieces, dance forms by Rameau, and an Allegro by Scarlatti. The second brace was Franck's Prélude, Aria et Finale. The third group consisted of Grünberg's "Jazzberries" and pieces by Poulenc and de Falla. Debussy's "Toccata" and "Sarabande" followed, and the final group was of Chopin.

Much interest naturally centered in the Grünberg Suite, having, according to the program, its first public performance, though it was heard by a huge invited audience at one of the League of Composers' concerts early in the season, played by Nadia Reisenberg, if memory serves. It is not a striking work and leans heavily upon more familiar compositions, Chopin peeping out here and

[Continued on page 25]

The Washington Heights Musical Club

JANE R. CATHCART, Founder President

TOWN HALL

Thursday Evening, MARCH 25, 1926, at 8.30 o'clock
ORGANISTS' OPEN MEETING

ORGANISTS

HELEN C. BALLARD, A.A.G.O. ANNA CARBONE
RUTH BARRETT, A.A.G.O. LILIAN CARPENTER, F.A.G.O.

Assisted by
ROBERT LOWREY, Pianist
ERNST MEYEN, Cellist

Guest Accompanist for Mr. Meyen
LOUIS SPIELMAN

PROGRAM

I.		
(a) Allegro Maestoso from Sonata I.....		Elgar
(b) Sœur Monique		Couperin
(c) Intermezzo		Clarence Dickenson
(d) Pièce Héroïque		Cesar Franck
HELEN BALLARD		
II.		Mendelssohn
Concerto in G minor Opus 25		
(a) Molto Allegro con fuoco		
(b) Andante		
(c) Presto-molto Allegro e Vivace		
ROBERT LOWREY and RUTH BARRETT		
III.		
(a) Toccata and Fugue in D Minor		J. S. Bach
(b) La Danza delle Streghe		G. B. Fontana
(c) Twilight		Anna Carbone
(d) Prelude		Anna Carbone
(e) Within a Chinese Garden		Stoughton
(f) Introduction to Third Act of Lohengrin		Richard Wagner
ANNA CARBONE		
IV.		
(a) Symphonie Variations		L. Boëllmann
(b) Intermezzo from Goyescas		Granados-Cassado
(c) Liebescene		Victor Herbert
(d) Papillon		D. Popper
ERNST MEYEN		
V.		
(a) Corale in A minor		Cesar Franck
(b) L'organo Primitivo		Pietro Yon
(c) The Song of the Basket Weaver		Alexander Russell
(d) Fugue in D major		J. S. Bach
LILIAN CARPENTER		
STEINWAY PIANO SKINNER ORGAN		

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JEAN MACDONALD

PITTSBURGH GIVEN DIVERSIFIED FARE

Rethberg and Spalding in Recitals—London Quartet Heard

By W. E. Benswanger

PITTSBURGH, March 12.—In Carnegie Music Hall on March 8, under the management of Edith Taylor Thomson, Elisabeth Rethberg, soprano of the Metropolitan Opera Company, delighted a large audience with her consummate artistry. She was compelling to the last degree in this, her first appearance in this city, and created a profound impression. Her accompanist was Dr. Karol Liszniowski.

The Art Society presented the London String Quartet on March 5 in Carnegie Music Hall. This sterling quartet, consisting of James Levey, first violin; Thomas Petre, second violin; H. Waldo Warner, viola, and C. Warwick Evans, 'cello, offered an attractive program, consisting of quartets by Haydn and Beethoven and smaller numbers by J. B. McEwen and Kreisler.

Albert Spalding, violinist, appeared in recital in Syria Mosque on March 4, in a long and diversified program. He greatly pleased the large audience in attendance. His major number was the César Franck Sonata in A. André Benoist was his usually efficient self in both accompaniments and his part in the Sonata.

Dr. Charles Heinroth continued his Lenten lectures on musical subjects in Carnegie Music Hall on March 6. His subject was "Brahms: the Last of the Classicists." The lecture was illustrated with musical excerpts.

The Musicians' Club of Pittsburgh held its March meeting at the Concordia Club on March 9. Almost 100 were in attendance. After dinner the meeting adjourned to the auditorium of the P. M. I., where a program of unusual music

Schipa Recital Wins San Antonio

SAN ANTONIO, TEX., March 13.—Tito Schipa attracted an audience which completely filled Beethoven Hall, upon his appearance in return engagement, March 8, under the management of Edith M. Resch. Utmost appreciation was expressed for the great tenor's singing of a rich and varied program, generously extended with many encores. Arias from "Le Roi d'Ys," "Martha," "Mignon," "Pagliacci" and "Rigoletto" were given. Old Italian classics, French songs, Spanish and Neapolitan songs, and numbers by Handel, Franck and others were included. José Echaniz was highly applauded as assisting artist.

GENEVIEVE M. TUCKER.

San Jose Club Studies Modern Music

SAN JOSE, CAL., March 12.—The music of contemporary Germany, Austria and Bohemia, including works by Schönberg, Richard Strauss, Hugo Wolf, Korngold, Hindemith and Bartók was the subject of study at a meeting of the San Jose Music Study Club. Leda Gregory Jackson gave an interesting paper which was illustrated by Lulu Pieper and Lucile Dresskel, sopranos; Mrs. Charles McKenzie, pianist; Miles Dresskel, violinist; Grace Towner, Mrs. McKenzie and Austin Mosher, accompanists.

MARJORIE M. FISHER.

United Choirs Sing in Dayton

DAYTON, OHIO, March 13.—An impressive concert was given in Memorial Hall recently when five choirs, including three from public schools, and numbering 200 voices, sang "The Holy City" by Gaul, with the Civic Orchestra assisting. John Finley Williamson conducted. Soloists were Lorena Hodapp, G. A. Lehmann, Earl Evans, Bess Cecil, Earl Umpenhour, Ruth Ingle, Mary Bresford. The orchestra played by itself, under the baton of Don Basset, and David Hugh Jones was organist.

H. EUGENE HALL.

was rendered. George Kirk sang a group of French songs. Elsie Breese Mitchell, soprano, and Victor Saudek, flautist, were heard in songs of Granville Bantock, with flute obbligato. A mixed quartet, with four-hand accompaniment, sang the seldom-heard Brahms Waltzes, which proved exceedingly interesting.

Ferdinand Fillion, violinist, and Oscar L. Helfenbein, pianist, gave a recital on March 10.

Students of the Carnegie Institute of Technology, music department, gave a recital in the Drama Hall on March 7.

CALENDAR IN LONG BEACH COMPRISSES VARIED EVENTS

Local Organizations and Teachers Sponsor Programs of Much Interest and Musical Value

LONG BEACH, CAL., March 6.—Maud Allen, dancer, was the principal speaker before the Delphian Society recently, giving her ideas of a "Temple of Allied Arts," to be built somewhere in Southern California.

Ada Potter Wiseman, president of the Society, arranged the program, which was given over to works by Schumann and Schubert. Mrs. W. L. Porterfield, contralto, sang, and Mrs. N. E. LeSourd and Rachel Chic played piano numbers. An Adagio, Schubert, arranged as a violin duet, was performed by Eva Anderson and Virginia Hubbard. Accompanists were Mrs. A. J. Keltie and Clara Graham.

Joseph Ballantyne presented Mrs. Louis Olsen, contra-alto, and James G. McGarrigle, baritone, pupils, in a program of great merit. Mrs. Olsen sang "O Mio Fernando" from "La Favorita," "Eli Eli," "The Cry of Rachel" and modern art songs. Mr. McGarrigle chose oratorio arias, "My God Why Hast Thou Forsaken Me?" by Dubois and "It is Enough" from "Elijah." He also sang Irish folk-songs and Negro spirituals. Madeline Gumprecht was the accompanist.

The Men's Glee Club of the University of Redlands gave a concert at the First Baptist Church last month.

Clarence E. Kribbill presented Harold Driver, boy pianist, in recital. Musicianship and excellent technic were shown in compositions by Chopin, Liszt, Kullak and Weber. Assisting artists were Lillian Bowles, dramatic soprano; Vivian Jay, pianist, and Geniece King, reader.

Other teachers presenting pupils recently were Maud Dalgleish, Ruby F. Serex, Anna H. Maine and Julia V. Sproul.

Lucy E. Wolcott, chairman of the music department of the Eisteddfod for Long Beach, presented a program before the Soroptomist Club in the interests of the Eisteddfod movement. Abbie N. Jamison, vice-president of the California Federation of Music Clubs, spoke on the civic value of art, music and drama. Morgan Jones, Welsh baritone, was presented by Mrs. David Perkins, chairman of voice for the Eisteddfod.

ALICE MAYNARD GRIGGS.

Wichita Student Concerts Applauded

WICHITA, KAN., March 13.—A recent Sunday afternoon concert at the Wichita College of Music featured the Junior Orchestra of the institution, the College String Quartet, and Mrs. Lindberg's Ladies' Chorus. There were also solo numbers by Gladys Holder, Mrs. J. Dunkelberger, Nellie Kessler, Graydon Carroll, Ada Wilk, John Childs and Dorothy Finley. Vocal pupils of Helen

Smith Wright were presented in recital at Mrs. Wright's studio. Those appearing on the program were: Katherine Meek, Ellen Moore, Frances Obriest, Vinita Paxson, Mrs. Ray Luzzander, Vere Bertholf. Mrs. Wright sang "Vilanelle" by Del'Acqua. Grace Baker Shanklin, Mrs. H. T. Drake, Mrs. Vida Baum Suttle and Carol Shelley presented the following pupils in recital at the Academy of Fine Arts: Marguerite Skaer, Virginia Kilbourn, Helen Young, Mickl Reser, Helen Marble, Anita Pemberton, Dorothy Bragg, Mary Frances Schultz, Mary Elizabeth Stippich, Jane Gorvin, Zelia Hyde, Blanche Stewart, Elsie Marie Ladoux, Merle Bennett, Marion Fry, Kenneth Edminster, Inez Hornbeck and Mildred Paul.

T. L. KREBS.

Eastern Music Supervisors Elect Officers

ATLANTIC CITY, N. J., March 13.—Officers elected by the Eastern Music Supervisors, at the closing session of their ninth annual conference in the Ambassador Hotel, elected Victor L. F. Rebbmann of Yonkers president. Other officers chosen were Eldridge S. Pitcher, Auburn, Me., first vice-president; Ralph G. Finslow, Albany, N. Y., second vice-president; Grace G. Pierce, Arlington, Mass., secretary, and Clarence Wells, Orange, N. J., treasurer.

Color Organ Aids Coast "Prometheus"

LOS ANGELES, March 13.—Last Saturday evening the second program of Russian novelties was presented by Modest Altschuler, directing the Philharmonic Orchestra. The program offered was as follows:

Third Movement, "The Feast at Kieff," from "Mourometz" Symphony...Glière "The Isle of Death"....Rachmaninoff "Pastorale" (Mss.)....Ippolitoff-Ivanoff Three Poems by Alexis Masseinoff, Altschuler "Child-Life" Suite.....Konyus "Prometheus".....Scriabin

Glière's distant musical relationship to Wagner and his own facility for creating atmosphere, rich instrumentation and genuine melody, lend themselves well to a series of historic mood pictures of old Russian folk-tales reaching back into legendary times.

Rachmaninoff's "Isle of Death" formed the climax of the program, rendered with profound pathos and technical plasticity. Mr. Altschuler accomplished an amazing feat, together with the orchestra personnel, in reaching such notable standards on the basis of but one rehearsal. The large audience was deeply impressed. The Ippolitoff-Ivanoff and Konyus works are light and pleasing. The Konyus Suite makes a plaything of graphic instrumentation.

Scriabin's "Prometheus" while played

forcefully, puzzled, if not disappointed, the public. Its vague turmoil and labored attempts at portraying spiritual aspirations were no more convincing than the especially constructed color-organ played by Dr. Alexis Kall. The difficult piano part was rendered by Frances Mae Martin. The program was the second of a series of three all-Russian novelty concerts, directed by Mr. Altschuler, whose sympathetic and thoughtful personality more than ever maintained the idealistic key-note of these events.

Little more than a diversion was reached in three poems, declaimed by Alexis Masseinoff, Russian author, living here, to which Mr. Altschuler had set accompaniments for orchestra. The combination of speaking voice and orchestra was no more organic than the endeavor to parallel music with colors in the Scriabin opus. In both instances incongruous factors were bracketed and minimized each other by their very closeness as well as diversity as to vehicle of expression. Moreover, color values of music are as much a matter of individual feeling as adjustment of the spoken voice to orchestral sound.

On Sunday afternoon the Philharmonic Orchestra played the tenth popular program under Walter Henry Rothwell. Stella De Mette, mezzo-soprano, was the soloist.

Kelleher. The company and orchestra were under the direction of Eric Hulatt. Col. W. Chandler and Lewis A. Clark managed the stage. MARY MONCRIEFF.

Dayton Society Reorganized

DAYTON, OHIO, March 13.—Reorganization of the Rodeheaver Male Singers, representing thirty Protestant churches, has changed the name to the Orpheus Glee Club. This society will appear under the direction of O. E. Gebhart. The officers are: Charles Mumma, president; John Bisset, vice-president; Edward Castella, secretary, and Dale Silverthorn, treasurer. H. EUGENE HALL.

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VIOLIN
PIANO
'CELLO

New York Concerts and Recitals

[Continued from page 23]

there, and the Moszkowski E Major Waltz, and even the theme of the "Well in the Garden" from "Tosca." Mr. Grünberg has apparently tried to reduce to a greatest common denominator, ultra-modern harmonic ideas and primitive and Broadway rhythms. The result is lacking in unity either musical or otherwise.

Mr. Wittgenstein played his Rameau and Scarlatti more as if they were composed for a concert-grand than for the instruments of the era that gave them birth, but they were cleanly delivered, and questions of taste cannot be disputed. The Franck pieces were sonorous and were carefully done. The audience was numerous and was very appreciative of Mr. Wittgenstein's playing throughout the evening. J. D.

Pattison Sans Maier

Lee Pattison, who with Guy Maier forms possibly the most noted team of two-piano artists in America, appeared in Aeolian Hall on the afternoon of March 12, minus his colleague. Mr. Pattison gave a program which, with the exception of Chopin's B Flat Minor Sonata—(does no one know of the existence of the C Minor essay, Op. 4?)—was unacknowledged. Beginning with two Eighteenth Century Airs for the Lute transcribed by Respighi, and the "Kreisleriana" of Schumann, the list included Griffes' "White Peacock," five short pieces by Malipiero entitled "Barlumi" and subtitled "Gleams," an Etude of Paul Juon, and numbers by Bax and Sowerby, closing with the Chopin work.

Mr. Pattison did many beautiful and artistic things. He is undoubtedly an idealist, whose intentions are for the purest projection of musical content without personal comment. For this very reason and also, no doubt, as a result of his years as a blinder, a unit in an ensemble, Mr. Pattison is not a strongly individualistic solo pianist. Much was played as though it were the harmonic completion of a more powerful element. Much seemed to be accompaniment—lovely accompaniment, it is true. There were even moments when Mr. Pattison seemed to pause expectantly for an answering voice from a neighboring piano. Technically he was fully equal to the demands made upon his equipment, his pedaling was finely adjusted, his feeling for form and phrase irreproachable.

There seemed a slight profusion of sentiment in the tenderer episodes of the "Kreisleriana," a tendency to spread chords and arpeggiate basic octaves. His performance of this excellent music, however, was exquisitely polished and cultured, and his conception was unspoiled, stressing an elegiac note more, perhaps, than one of fantasy. "The White Peacock," whose feathers, it is feared, are beginning to fade a bit, had good atmosphere.

The so-called "Gleams" of Malipiero did not contain enough music, though they showed gleams of almost everything but inspiration, to strain the capacity of an ordinary-sized thimble, and "The Maiden with the Daffodil" might better have been called "The Man with Paint Brush and Lily." Mr. Pattison encored his second group with the "Polonaise Americaine" of John Alden Carpenter, which is no pillar of musical strength either. W. S.

A Russian Guilbert

Nadieja Plevitzkaia, looked upon in Russia as one of the foremost exponents of folk music, appeared in a recital of her country's songs in Aeolian Hall on

the evening of March 12. Prince Alexis Obolensky, bass, sang a group of Glinka, Tchaikovsky and Rachmaninoff to good effect and returned to sing "Drink to Me Only" in most satisfying English. In a concluding group Mme. Plevitzkaia was assisted by Peter Biljo's balalaika orchestra. Max Rabinowitz accompanied both singers.

Mme. Plevitzkaia was an unmistakable success and her efforts invariably won unstinted approval from a gathering made up largely of the Russian element in New York. Although her vocal techniques were not always all they might have been, a fiery enthusiasm and an unusual ability to capture any mood successfully made her performance thoroughly interesting. There was not a little to remind one of Yvette Guilbert, especially in moments of delicious naughtiness. Mme. Plevitzkaia invested all her numbers with sincerity and her confidence never approached staginess. Among the most pleasurable of her songs were "The Soul of Russian Song," "Along the Old Road to Kalouga," "The Berries on the Hill," and "Powder and Paint," which had been arranged especially for the singer by Rachmaninoff. W. S.

Rubinstein Club

A program of Folk-songs in costume was given by the Rubinstein Club at the Waldorf-Astoria on the afternoon of March 13, under the direction of Estelle Liebling. The concert began with a group of Swiss songs sung by the "Roxy Quartet" consisting of Misses Belkin, Balthy, Miller and Branz. This group was followed by a brace of German Folk-songs arranged by Brahms and sung by Marcella Roeseler, soprano of the Metropolitan. Frances Sebel then followed with a group of Hungarian songs and Florence Leffert with a group of similar numbers in Spanish and Italian. American songs were interpreted by Phyllis Newkirk who sang Indian songs, and Celia Branz, two songs of Stephen Foster. The program ended with a Russian group, Dora Rose singing two numbers and the Trio, one. "The Star-Spangled Banner" was sung by all present. J. D.

Mme. Novaes Appears

Guimara Novaes, Brazilian pianist, was heard in a Town Hall recital on the afternoon of March 13, by a good-sized gathering which drew obvious delight from everything that transpired. Mme. Novaes played a program that included two Sonatas, those of Beethoven in D Minor and Skriabin in F Sharp Major, a Chopin group and shorter numbers of Debussy, Ibert, and De Falla. There were encores by Chopin, Mozkowski and Saint-Saëns, played until a dismissing curtain was drawn.

There have been few examples of pure pianism as beautiful as Mme. Novaes' performance of the Skriabin work, the second movement of which bids fair to withstand the ravages of time and all of which is consistently interesting. It was not, perhaps, of the greatest, most passionate utterance which Skriabin demands so often and certainly always in his climaxes, but the polish, the sculptural line of her reading were infinitely lovely. If no swooping off the feet took place, dreaming in the seat at least did.

Of the Chopin numbers Mme. Novaes played best the D Major Mazurka from Op. 33, and the C Sharp Minor Scherzo, also the F Major Etude of Op. 25, which was vouchsafed as an encore. The coquetry, the mock pomposity of the Mazurka were quite wonderful and tonal munificence made the chorale of the Scherzo big and impressive. Mme. Novaes constantly interfered with the patterns of the A Flat Ballade and Nocturne.

turne in F by attempting to bring out totally unimportant inner voices, a habit that will develop into a mania if allowed to go uncurbed.

Quite delightful were her "Poissons d'Or" and the "Petit Ane Blanc" of Ibert, which was repeated. De Falla's "Andaluza" seemed rather clangy.

W. S.

Shura Cherkassky's Second

Shura Cherkassky, probably our best known and most deservedly titled wunderkind, gave his second piano recital of the season in Aeolian Hall on the afternoon of March 13, playing, as is his habit, a program that would (and often does) tax the abilities of a veteran performer. Beginning with the Chromatic Fantasy and Fugue of Bach, the list included Beethoven's C Sharp Minor Sonata, christened the "Moonlight" by an imaginative publisher, a technically difficult Chopin group, a "Poème" of Mana-Zucca, "Pinguine" by Dvorsky or, if you prefer it, Hofmann, and the Twelfth Rhapsody of Liszt.

The now familiar attributes, the greater majority by far of which are pleasing and artistic, of Master Cherkassky were again in evidence. Technically he is unusually gifted; his tone is unforced and remarkably full. His interpretations strike no new paths, nor do they caricature old ones. There are many grown pianists who might envy his quiet assurance, his ability to forget himself and play music simply and cleanly.

W. S.

Alberto Terrasi, Baritone

Alberto Terrasi, baritone, gave a recital at Aeolian Hall on March 13, and presented an exacting program consisting principally of operatic arias, among them being "Vien Leonora" from "Favorita"; "O dei verd'anni Miei," from "Ernani;" the famous "Figaro" aria, and others from "Gioconda," "Ballo in Maschera," and others. To the long list he added a few more to take the place of a violinist who was unable to appear because of an accident to her fingers. Mr. Terrasi shows a predilection for dramatic numbers and in these he was quite convincing. But his voice, which is very musical, particularly in the upper register, might be made a good medium for lyric songs. His articulation is excellent, but not so his phrasing, as disclosed in a few English ballads which he over-sentimentalized. The audience applauded him enthusiastically and demanded a number of extras. Clemente Macchi provided excellent accompaniment.

G. F. B.

Oda Slobodskaya

Mme. Oda Slobodskaya, Russian soprano, was heard in a song recital in Aeolian Hall on the afternoon of March 14, with Giuseppe Bamboschek as accompanist. Arias from Gluck's "Iphigénie en Tauride" and Bach's "Pfingstkantate" were combined with two songs by Beethoven in her opening group,

which was followed by Respighi's "Povero Core" and "Invito alla Danza." Duparc's "Chanson Triste" and Milner's "El Hazipor," the last sung in Hebrew. Tchaikovsky, Rubinstein, Dargomizhsky and Moussorgsky were represented on her group of Russian songs. The closing group contained "Phyllis Has Such Charming Graces," Hageman's "Do Not Go, My Love" and Ponce's "A la Orilla de un Palmer" and "Estrellita."

Dramatic fervor is an important asset in Mme. Slobodskaya's artistic equipment, the more effective in that it is restrained for the most part and expressed through a poignant quality of tone. Her range is wide, the upper tones at times have a tendency to stringent shrillness and the lowest notes are occasionally blurred, but between these extremes her voice is warm and colorful. She has excellent command of legato and of clear, fine-spun tones. Her readings were musically and intelligent, and in them were manifest refinement of taste and emotional control.

L. S.

Moiseiwitsch in Single Recital

Like Peter Pan, Benno Moiseiwitsch refuses to grow up. Playing the piano in Carnegie Hall on March 14, in the eighth Wolfson Sunday subscription concert, Mr. Moiseiwitsch revealed the same unquenchable spirit of youth which made his work engrossing when he first came to America several years ago.

He has changed little since then, unless an increased ability to toss off clear runs at breathless speed be recorded as change. He does not yet scale the heights nor sound the depths of emotion; he still is happiest when dealing in small forms; he has not the gift of provoking discussion or of sustaining interest at great length. But in his own field, the realm in which an ardent impulse dominates brain and fingers, Mr.

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Los Angeles Hears New Work on Norse Themes by Resident

[Continued from page 1]

Apparently the "Rhapsody" of Arthur Bliss is typical of this virile personality. It is open-air romanticism. In idiom a strange blending of faint Puccinism (of "La Bohème"), Anglo-Saxon folk-song and free polyphony. The two singers, Lenore Ivey, soprano, and Charles King, tenor, vocalizing on the syllable "Ah," caught well the feeling of this spirited flowing work.

"The Feast of the Spider" is music in the manner of the later Richard Strauss, closely pictorial of the spinning of the web, the dance of the moth, its fatal capture by the spider. It is a lengthy work, but holds attention through spontaneity of themes and skilfully displayed orchestration. Calmon Luboviski gave "La Folia" a reading worthy of its subject.

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Moscow Studio Is Feature of Boston Week

BOSTON, March 15.—Alwin Schroeder, the venerable Boston cellist, was signalized by the audience at the People's Symphony concert in the Hollis Street Theater on March 7. As Mr. Schroeder appeared on the stage, the audience rose in tribute to him. Mr. Schroeder was visibly moved by this mark of esteem. He played Saint-Saëns' Concerto Op. 33, with the polished technic, beautiful tone and unfailing musicianship which have delighted his Boston listeners for many years. A veritable ovation from audience and orchestra followed his performance.

Stuart Mason conducted the following program:

Overture "La Dame Blanche" . . . Boiledieu Symphony in G Minor . . . Mozart "Cello Concerto" . . . Saint-Saëns "Suite Algerienne" . . . Saint-Saëns

Mr. Mason infused much charm and style into the Mozart Symphony, and brought verve and spirit to the Overture and the Saint-Saëns Suite. To Mr. Schroeder's solo work, Mr. Mason brought an exceedingly sympathetic accompaniment.

Moscow Theater Appears

The Moscow Art Theater Musical Studio gave two of its productions, "Carmencita" and "The Soldier" and "Lysistrata," at the Boston Opera House during the week of March 8. There were six performances of "Carmencita" and three of "Lysistrata."

Vladimir Nemirovitch-Dantchenko's staging and presentation of Constantin Liskeroff's libretto with music from Bizet's "Carmen" was an ingenious and highly artistic production. Stage settings were confined to a cubistic looking arrangement of balconies which remained unchanged for all the scenes. Lighting effects were beautiful in their simplicity. The chorus, situated on the balconies, sang their music and commented on the play.

Olga Baklanova as Carmencita gave a subtle, intriguing, and alluring portrayal of the rôle. Dantchenko has intensified the dramatic action by eliminating digressing incidents. The result is a feverishly intense and compact unfolding of the tragic story. The Russians still further intensified the play with their vivid, impassioned acting and singing.

The incidental music to "Lysistrata" was by Reinhold Gliere. The final chorus was especially appealing. The humor of the play was vividly brought out by the superb acting of the company.

Chamber Music Heard

The Boston Chamber Music Trio gave a recital in the Copley-Plaza Hotel on March 7, when Barbara Werner, violinist; Persis Cox, pianist, and Marion Moorhouse, cellist, joined forces in Bee-

thoven Trio in D, Op. 70, No. 1, which they played with fine ensemble. Miss Cox played Edward Ballantine's highly ingenious and humorous variations for piano on "Mary Had a Little Lamb" in the styles of Mozart, Beethoven, Schubert, Chopin, Tchaikovsky, Debussy, MacDowell and Liszt. Albert Stoessel, violinist, Miss Werner and Miss Cox played Mr. Stoessel's tuneful and charming "Suite Antique" for two violins and piano. This Suite, given for the first time in Boston, is in five sections—Bourée, Sarabande, Rigaudon, Aria and Gigue. It is delightful and refreshing music, and was tastefully played.

Pleasing Recitals

Raymond Putnam, pianist, played in Jordan Hall on March 8, in a program of works by Bach, Scarlatti, d'Indy, Fauré, Griffes, Liadow, Chasins and Chopin. Mr. Putnam showed himself the possessor of a secure, well-developed technic and of a well-rounded tone. He is an intelligent player, perceiving clearly the structure and outline of his music and bringing them out with convincing authority. Mr. Putnam also gave interesting interpretations of his music.

Allan Farnham, young Boston violinist, who recently made a highly successful appearance with the People's Symphony, gave his first recital in Jordan Hall on March 10. He played the César Franck Sonata and numbers by Francoeur-Kreisler, Couperin-Kreisler, Lili Boulanger, Bach, Schumann-Auer and Pugnani-Kreisler. Mr. Farnham is a player with unusual gifts. Most noteworthy is his beautiful singing tone. His musicianly instinct and taste are developed to a high degree. His technic—firm and fine-grained—is never assertive. As an interpreter, Mr. Farnham revealed a maturity and refinement of conception that made his playing especially attractive. Richard Malaby as accompanist and co-player in the Franck Sonata was admirable.

Doris Doe's Recital

Doris Doe, contralto, at her recital in Jordan Hall on March 11, proved herself a singer of rare ability. In a program by Marcello, Scarlatti, Sadero, Wolf, Rhené-Baton, Lenormand, Koehlin, Coquard, MacFadyen, Strickland, La Forge and Brahms, Miss Doe revealed many excellencies of the singer's art. Having a warm voice of lovely timbre, she employs it with fine breath control, clear diction and an even scale. Her musicianship showed in her sense of rhythm and phrase-line, and her feeling for mood in well conceived nuances. An alert imagination endowed her interpretations with vivid interest. H. C. Whittemore accompanied in excellent taste.

The London String Quartet played at

the Boston Symphony at Phillips Exeter Academy, Exeter, N. H., March 7.

Dai Buell gave the concluding program of her series of three recitals of piano music with interpretative remarks in the State Suite, Copley-Plaza Hotel on March 2, when her subject was "Nature Inspirations."

Amy Ward Durfee, contralto, was recently acclaimed before the Lowell Music Supervisors in Lowell, Mass. Mme. Durfee sang a group by Grieg, Finnish and Polish folk-songs. She returns to Lowell on April 5, and will sing before the Middlesex Women's Club. On April 6 Mme. Durfee will be soloist for the Harvard Glee Club in Wheaton College, Norton, Mass.

Lambert Murphy's List

Lambert Murphy, tenor, sang at Jordan Hall on March 11. In a program of German, French, English and American songs and in an aria by Handel, Mr. Murphy, singing before a very large

[Continued from page 33]

Boston Activities

March 13.

The following local artists gave a delightful concert before the Chaminade Club of Providence, R. I., on March 4: Howard Goding, pianist; Gladys de Almeida, soprano, and Henry Levine, accompanist.

Frederic Joslyn, baritone, was acclaimed in a program of English songs before the Foxboro, Mass., Women's Club on March 3.

Elizabeth Siedoff will give a series of three lecture-piano recitals at her studio, commencing March 18, when her subject will be Seventeenth and Eighteenth century masters. On March 30 her subject will be "Romantic Composers; Liszt, Chopin and Schumann." The concluding concert will be given on April 10, when modern music will be discussed and demonstrated. Works by French, Russian, Spanish, English and American composers are on this list. Miss Siedoff will play from manuscript the latest composition of Benjamin Whelpley, organist of the Arlington Street Church.

Claudine Leeve, dramatic soprano, was soloist with Vannini's Symphony Ensemble in Newburyport, Mass., March 1, and with Jean Bedetti, cello soloist of

William Arms Fisher, music editor of Oliver Ditson Co., C. C. Birchard, William M. Hatch, M. Teresa Armitage, Sara F. Haines, Helen S. Leavitt, E. W. Newton, F. M. Findlay, Clara B. Phillips and Bessie Salmon are attending the convention of the Eastern Music Supervisors at the Hotel Ambassador, Atlantic City, this week.

Arthur Whiting is conducting a series of three concerts at the Massachusetts Institute of Technology with marked success. In the second of the series, held on March 2, Mr. Whiting was assisted by Harriet Eells, soprano, and Boris Saslawski, baritone, of New York. Mr. Whiting opened the program with a short talk in which he outlined the numbers to be sung and their interrelation. The compositions were examples of music developed in different periods, and were essentially historical. Miss Eells sang songs by Brahms, accompanied by Mr. Whiting, and French numbers. Mr. Saslawski gave a group of Russian selections.

Walter Hansen, pianist of the A. H. Handley management, announces the following engagements: March 18, a concert with Julian Kahn, cellist, and Oliver Herbert, organist, in the Old Bergen Reformed Church, Jersey City; March 26, recital in Galveston, Tex.; April 11, Musical Guild in Chicago; April 14, Carnegie Hall, New York, with Banks Glee Club, Bruno Huhn, conductor. In February Mr. Hansen appeared in several concerts as accompanist for Hanns Pick, solo cellist of the Philadelphia Orchestra, in Philadelphia and surrounding points. He also appeared in a joint recital with Gertrude Ehrhart, soprano, at the St. Botolph Club, this city.

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COAST ORCHESTRA IN FOUR-B'S LIST

SAN FRANCISCO, March 12.—The San Francisco Symphony gave the final concert in the Municipal Series in the Civic Auditorium on March 2, presenting a four-B's program, under the direction of Alfred Hertz, with Harold Bauer as soloist. The list was:

Suite, Opus 6.....Bach-Wood
Symphony No. 8.....Beethoven
Piano Concerto No. 1.....Brahms

Seldom has Mr. Hertz offered so meaty a program at a municipal "pop." The Bach-Wood work was greeted with spontaneous and enthusiastic applause. Mr. Hertz requested the orchestra to rise in acknowledgement. The Beethoven was also well played.

Mr. Bauer was at his best, and as an encore gave a masterful performance of a Brahms Rhapsody.

Germaine Schnitzer, pianist, was heard at the Alice Seckels Matinée Musicale in the Fairmont Hotel on March 1. Aside from the "Carnaval" and "Military March," the program numbers had not been played here recently. The Liszt Sonata was almost unknown, but its beauty made it a favorite. Mme. Schnitzer played with great virility and fluidity of tone and technic. Cheers and applause from an unusually enthusiastic audience were graciously acknowledged with additional Schubert and Schumann numbers.

Cecilia Hansen, violinist, appearing in the Elywn Series, was greeted with similar enthusiasm by an audience of 10,000 in the Civic Auditorium. Her tone was virile or ethereal as the music demanded. The Vitali Chaconne was followed by the first two movements of the Bach G Minor Sonata for violin alone—music that revealed the many phases of Miss Hansen's art. A group of Kreisler arrangements, exquisitely played, was followed by two Prokofieff numbers. San Franciscans kept her playing extra numbers until a late hour.

Grace Becker, cellist; Winifred Hanlon, soprano, and Lawrence Strauss, tenor, with Mrs. David Herschler, Walter Wenzel and Elizabeth Alexander, accompanists, gave a charming program for the last meeting of the Pacific Musical Society in the Fairmont Hotel.

Yehudi Menuhin, youthful violinist, who was recently acclaimed in New York, gave a home-coming recital in Scottish Rite Hall, again astounding a capacity audience by the perfection of his technic and the maturity of his conceptions. The program included Handel's E Major Sonata, Paganini's Concerto in D, short numbers by Dvorak.

Paderewski Recital Thrills San Antonio

SAN ANTONIO, TEX., March 12.—Ignace Jan Paderewski drew an audience which crowded the Majestic Theater in twilight recital, March 5, sponsored by the Mozart Choral Society. The Bach-Liszt Fantasia and Fugue in G Minor opened the concert, and the Mozart-Liszt "Don Juan" Fantasia was a thrilling close. In works by Haydn and Mozart the artist was at his best. The audience was transported by familiar Chopin numbers and the pianist's own Minuet. Beethoven's D Minor Sonata and Schubert-Liszt numbers were included. Particular interest was aroused by a work of Ernest Schelling. It was the first appearance of the great pianist here in twenty years. GENEVIEVE M. TUCKER.

Persinger, Herbert, Bloch and Saint-Saëns' "Rondo Capriccioso." Louis Persinger played the accompaniments in his usual artistic manner.

The League of American Pen Women presented Elise Defour, danseuse, and assistants, the Pasmore Trio, and a chorus from the San Francisco Conservatory of Music in a dance and choral presentation of Gluck's "Orpheus." The work of Miss Defour and her dancers was exceptionally fine, as was that of the instrumental trio—and several hundred members and guests of the Pen Women organization enjoyed the performance.

MARJORIE M. FISHER.

PORTLAND OPERA IS SUCCESSFULLY GIVEN

San Carlo Artists Are Conservatory Guests—Recitals Attract

By Jocelyn Foulkes

PORTLAND, ORE., March 13.—The San Carlo Opera Company was heard in thoroughly satisfying performances, under the management of the Elwyn Concert Bureau, by audiences of unusual size, March 3 to 6. Leading rôles in "Aida," "Madama Butterfly," "Carmen," "Lucia di Lammermoor," "Hansel and Gretel" and "Il Travatore" were sung by Franco Tafuro, Manuel Salazar, Francesco Curci, Natale Cervi, Emilio Ghirardini, Mario Valle, Pietro de Biasi, Giuseppe Interrante, Lodovico Tormarchio, Josephine Lucchese, Clara Jacobo, Bianca Saroya, Philine Falco, Bernice Schalker, Natalia de Santis, Lorna Doone Jaxon, Rhea Toniolo and Frances Morosini. Carlo Peroni was the conductor.

An impromptu program was given by Mr. Salazar, Miss Jaxon, Mr. Valle and Miss Schalker at a reception in honor of the artists of the opera company at the Ellison-White Conservatory. Mr. Peroni spoke on the value of a musical education.

Minna Pelz, soprano, sang compositions of Gene Bayson, Portland composer, at a Sunday concert at the Rivoli Theater.

The program for the MacDowell Club on March 2 was furnished by the Club's piano ensemble, directed by Carl Denton, and by Mrs. Henry W. Metzger, soprano, accompanied by Susie Michael. The pianists were Anna D. Campbell, Ruth Crittenden, Mrs. Charles A. Fowler, Mrs. H. D. G. Baxter, Mrs. Dean Douglas and Mrs. Arthur Welch.

Sylvia Weinstein Margulies, violinist, and Rodney J. Johnson, tenor, were the soloists at the March session of the Monday Musical Club.

Frederick Starke, principal oboist with the Portland Symphony, spoke on "Fifty Years as a Musician" at the luncheon of the Fine Arts Club.

Dorothea Nash gave her final lecture-recital, explaining the symphony programs, on March 4. She was assisted by Helen Yost, pianist.

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"Rose Maiden" Wins "Messiah" for Kansas City

KANSAS CITY, KAN., March 13.—Kansas City is assured of a free performance of Handel's "Messiah" this spring through the recent success of Cowen's "The Rose Maiden," which was given by the Civic Choral Club in Memorial Hall, assisted by the choruses from Junior College and the various high schools of the city, to secure funds for the performance of the oratorio. Especially notable was the work of the Junior College chorus and the Central High School Orchestra. Honors of the evening went to Le Roy Mace, tenor, who recently scored a great success with the Kansas City (Mo.) Grand Opera Company and Little Symphony. The production was under the direction of Earl Rosenberg, of the Civic Choral Club. He was assisted by W. M. Ryder, leader of the Central High School Orchestra; R. M. Riley, Junior College; Florence Jones, Central High School Chorus; Myrna Baptist, Argentina High School; Sarah Howard, Rosedale High School. Soloists were Lulu Barnhart and Mrs. W. M. Fry, contraltos; Chester Bree, bass-baritone; Ruth Walker Rawleigh, soprano; and Mr. Mace, tenor.

"Figaro" Interests Cedar Falls Hearers

CEDAR FALLS, IOWA, March 12.—"The Marriage of Figaro" was given by the William Wade Hinshaw Opera Company in the State Teachers' College on Saturday evening, March 6, before an audience that filled the auditorium to capacity. The opera was sung in English to the accompaniment of an excellent chamber orchestra. The opera was well staged and costumed.

BELLE CALDWELL.

CUBAN COMPOSER IS HONORED IN RECITAL

Lhevinnes Give Program in Havana—List by Lecuona

By Nena Benitez

HAVANA, CUBA., March 12.—A concert was given at the National Theater on March 8 in honor of Guillermo M. Tomas, Cuban composer-conductor, with the aid of the Havana Symphony and of Mme. del Carmen Vinent, soprano; Virginia Carreno, pianist, and Mr. Vallve, violinist.

The works presented were all composed by Tomas, among them five lieder. They were "La Ronda Interrumpida," "Vispera de Fiesta," "Choral and Fugue," "Esbozos de mi Tierra" and "Marti." Mr. Tomas was warmly applauded, as were all participants.

Josef and Rosina Lhevinne gave two recitals at the Payret Theater on Feb. 25 and 28.

Ernesto Lecuona, of the young generation of Cuban composers, and a pianist of merit, offered a farewell concert at the National Theater on March 2. The first part was composed of a group of piano pieces played by Lecuona, followed by several of his songs, given by Mmes. Montaner, Nunez and Chipman. The group ended with "Los Minstrels," "Danza Negra" and "Malaguena" for two pianos, played by Margot Rojas and the composer, Mr. Lecuona.

Arias by Verdi, Puccini, Giordano and Bizet were sung in the second part, which concluded with Armando Palacios, Chilean pianist, finely interpreting Chopin's Nocturne in C Minor and Seguidillas by Albeniz.

The last part was given over to the first performance of a review in one act, written by Modestin Morales, with music by Mr. Lecuona, entitled "La Ultima Revista."



ROSA PONSELLE

Prima Donna Dramatic Soprano
Metropolitan Opera Company

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Revival of Home Ensemble Encouraged in New Music

By SYDNEY DALTON

IT is no doubt true, as we are told, that the family musical ensemble is already, or is rapidly becoming, a thing of the past. The family phonograph and radio now furnish the evening entertainment (on those rare occasions when the family is at home) and instead of a foursome of chamber music this entertainment has resolved itself into a foursome at bridge, while the radio furnishes jazz and static. However, for those quartets and trios which still flourish, be they amateur or professional, there are some choice offerings this week.

* * *

Two Sketches for String Quartet by Ernest Bloch Worshippers at the shrine of Jumboism—those who hold that length and bulk are a necessary part of all really great music—must have their convictions sadly shaken, if they are sincere, when they come in touch with such a work as Ernest Bloch's Two Sketches for string quartet, entitled "In the Mountains" (*Carl Fischer*). Here, indeed, is *multum in parvo*: nineteen pages for the whole work, and in that short space enough imaginative music to make some ambitious composers happy to have produced it as the culmination of their life's work. In the first number, "Dusk," we catch a glimpse of Bloch the mystic, as though standing on a mountain, engulfed in the slow-creeping beauty of the coming night, but striving, too, to find the meaning that lies behind it all. His parts are a suffused and melting body of tone, with the brief theme, or *motif*, constantly and subtly impressing itself upon our lulled consciousness, like a more vivid color mixed with the pale hues of a twilight, until it fades away into nothingness at the end of a number of magic charm.

As a contrast, the second of the sketches is a "Rustic Dance," full of rough good cheer and humor—a rugged, vigorous and homely mood, expressed with the extraordinary skill of a Bloch.

* * *

Easy Trios for Violin, Cello, Piano A group of trios, for violin, 'cello and piano, which have just come from the publisher, are more within the reach of the amateur or pupil than the Bloch work just considered. Three of the four are transcriptions from the pen of Alfred Moffat; well-made transcriptions, that preserve all the character and significance of the original, without suggestions or elaborations by the editor. There is the Menuet in G, by the Eighteenth Century composer, Fernando d'Almeyda (*Arthur P. Schmidt Co.*), for example. The same set contains a melodious little number by Rudolf Fiml, entitled "Twilight." There is also an original piece by Boris Levenson, "Prière," quite devotional in style; and, finally, another Moffat transcription of Moszkowski's "Dawn in the Forest." None of these numbers is difficult, yet they are highly effective and interesting.

* * *

Folk-Dances Described by Mari R. Hofer "All the World A-dancing" is the descriptive title of a collection of folk-dances of various nations, with historic comment and authentic description of dance steps by Mari Ruef Hofer (*Clayton F. Summy Co.*). Dances from twenty-two different countries are included in the book. Each of them is a page or less in length, and on the opposite page the compiler provides a description of the dance, with directions for performing it in class. Stella Roberts has revised the piano arrangement of all the numbers.

* * *

Popular Priced Part Songs and Anthems Three collections, entitled "Twelve Popular Part Songs for Men's Voices," "Ten Three-Part Songs for Women's Voices" and "Ten Anthems by Ten Composers" (*Oliver Ditson Co.*), have been issued at fifty cents each. It would be difficult to

equal these books at anything like the price. The quality of the music is of the best and the printing and general make-up are unusually attractive. All three collections can be sincerely recommended.

* * *

Vachel Lindsay Admiration of musicians for the poems of Harvey Enders has seldom taken the form of setting his lines to music. They are not of the kind that lend themselves readily to the musician's art, save in odd instances. However, Harvey Enders has essayed to make a musical setting of "Daniel" (*Shattiger Piano & Music Co., St. Louis*). According to the biographical data of Mr. Lindsay, Daniel, before becoming immortalized through outstaying the lions in the den, was "the chief hired man of the land," who "stirred up the jazz in the palace band" and did other handy jobs about the place. Mr. Enders adopts somewhat the same attitude toward him in his musical version of the story, which is written for low voice, with piano accompaniment. There is some attempt at description, as for instance, having the audience supply the growl for the lions, with the piano helping. It is an entertaining piece and might be used with success to lend variety to a program.

* * *

Two Poems Set to Music by F. Dunkley "Arab Love Song" and "Soul of Mine," by Ferdinand Dunkley (*G. Schirmer*), are thoughtful, finely written songs, the first for low or medium voice and the other for high voice. The exotic flavor of the Arabian number, with text by Francis Thompson, is secured in a less garish manner than usual. The composer, who is MUSICAL AMERICA's correspondent at Birmingham, Ala., does not rely merely on successions of fifths; he employs subtler means and gains a more realistic effect. If there is little in the way of melody in this number, Mr. Dunkley makes up for the lack in "Soul of Mine," which has a well-defined melodic line and a freely-flowing accompaniment. There is a sustained intensity of passion in this song, enhanced by the restlessness of the accompaniment. The words are by Annie De Lartigue Kennedy.

* * *

Two Songs for High Voice by C. S. Skilton Charles Sanford Skilton has evidently made a sincere effort to express the meaning of poems by Hermann Hegedorn and Orrick Johns in his two settings entitled "Departure" and "The Sea-Lands" (*Carl Fischer*). Both are well-made songs, in no manner commonplace, with a certain amount of originality of technique in their fashioning. But in spite of these merits, "Departure" remains uninteresting. The saltiness and urge of "The Sea-Lands" imbue this number with greater life. It has the sturdiness and sting of the sea about it, and virile tenors should become acquainted with it.

* * *

Songs About Oak Trees and Home-Coming Even in this mutinous day there is no denying the appeal of a well-wrought melody, supported by a musicianly accompaniment. Hence the effectiveness of a new song by G. A. Grant-Schaefer, entitled "The Oak Tree Talks" (*Arthur P. Schmidt Co.*). This is a setting of one of Edgar A.

Guest's poems—one that lends itself to a skillful musical setting, such as that which Mr. Grant-Schaefer has given it. The melody is rich and expressive, the accompaniment harmonically conventional, but colorful. Altogether, a good song, and written in a manner that will win the favor of singers. There are three keys.

E. L. Ashford's "Home-Coming," another Schmidt publication, is a setting of an interesting poem by A. B. Stevenson. It starts off in a rather promising manner; but when it changes into six-eight time, as it does at the end of each verse, it becomes banal and loses what character it had. There are keys for high and low voices.

* * *

A Story About Fairy-Folk by Berta Esmith One of the most interesting musical plays for children that it has ever been my pleasure

to review is the first number of the Esmith Series, entitled "The Cobbler and the Elves," by Berta Esmith, with accompaniments by Charles Repper (*C. C. Birchard & Co.*). The whole idea and its execution is so superior to the usual pale product made for the young folks that it deserves special mention. In the first place, the music is drawn entirely from folk sources, with the exception of Schubert's "Moment Musical" in F Minor, which is used as a dance, and an excerpt from Schumann, used for the same purpose. The folk-songs selected are charming and appropriately varied; and Mr. Repper's accompaniments are simple, but skillful and musicianly. That the writer has in mind the development of the child imagination and the encouragement of embryonic creative thought, is shown by this quotation from the Preface: "The play should be given spontaneously with few rehearsals. The educational value lies chiefly in the children becoming so familiar with the songs and text that any child can take any part. The dances should grow out of discussion of the rhythm of the music, and should be free movement suggesting the dramatic action, with no set steps. Parts of this text were written by the children who first produced it."

* * *

Love Songs for Medium and High Voice M. Hennion Robinson's "Love's Trilogy," a setting of a poem by Edna Sterrett (*G. Schirmer*) is an excellent song for medium voice. The composer enters fully into the spirit and moods of the words, and his writing is musicianly and thoroughly vocal. His ideas are good and he expresses them effectively. A thoroughly worth-while song, dedicated to Irene Pavloska. From

the same press there is a "Spanish Love-Song," by Richard Kountz, which has been sung by Florence Macbeth. The Spanish flavor is there, but, unlike so many songs of a similar trend, it is not exaggerated, and is obtained in a less commonplace manner than usual. It is for medium or high voice.

* * *

A Valse in Thirds by G. Liebling Despite its title, Valse, in Thirds (*Enoch & Sons*), this number for piano, by George Liebling, is not difficult. Like all the pieces by this pianist, it is written in a facile and attractive manner for the instrument; the melodic line is graceful and continuous, and the idiom in no way involved. It should, in short, be found equally useful as a number for a recital program or for teaching purposes. It is marked Op. 73.

Sedalia Musicians Applauded

SEDALIA, Mo., March 13.—Wives and daughters of editors of central Missouri attending a two-day convention of the Central Missouri Press Association here, Feb. 26 and 27, were favorably impressed with Sedalia musical talent presented on a program in their honor at the Elks' Club. Mrs. Edwin F. Yancey, president of the Helen G. Steele Music Club, arranged the program. Participants were Mrs. Fred Ross, Latonia Barnett, Mrs. William D. Steele, Jr., Sue Phelan, Alice Metcalf, Mabel DeWitt, Mrs. Pitkin Stanley.

LOUISE DONNELLY.

D'Alvarez and Grainger Appear in Roanoke Concert

ROANOKE, VA., March 13.—Replacing Florence Macbeth, who was prevented by illness from appearing, Marguerite D'Alvarez, contralto, gave a concert with Percy Grainger, pianist, in the City Auditorium recently. The concert was arranged by the Thursday Morning Music Club and was the last of the Club's series. Much enthusiasm was expressed. The accompanist was William Grunen.

BLANCHE DEAL.

Sarah Barth Plays in Newburyport

NEWBURYPORT, MASS., March 13.—Sarah Barth gave a piano recital in Unitarian Parish Auditorium on March 2 and made an excellent impression. Miss Barth's program included the "Chromatic" Fantasie of Bach, a Beethoven Rondo, a Schubert Impromptu, and numbers by Schumann, Chopin, Debussy, Palmgren, Sgambati, and Moussorgsky.

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Mr. Pepys Makes a Professional Appearance



From the London Music News and Herald
Scene from Clifford Bax and Martin Shaw's New Ballad Opera "Mr. Pepys," Produced at the Everyman Theater, London

LONDON, March 1.—The quaint charm and frankness of the world's most famous diarist is retained in the production of the ballad opera, "Mr. Pepys," recently given here. It is really a chamber music opera—given on a small stage, and uses only eight players on strings and woodwinds in the orchestra. Martin Shaw's music and Clifford Bax' libretto have an intimate charm which, added to the colorfulness of the production, makes the piece a delightful evening's entertainment.

The period lends itself to effective costuming and all the familiar characters of the diaries appear and cavort about the stage. There is, of course, *Nell Gwynn* and *Mrs. Pepys*, celebrated as

"my wife poor wretch," and the other personalities who made life bearable for the meticulous secretary of the Royal Navy, who became famous for what he should not have told. There is a charming bit by the unaccompanied quartet in *Nell's* dressing room, and other effective moments flavored by the artificiality of the time. The music and lyrics fit together so well, and are in themselves such amusing satirical interpretations of the characters, that they have been compared to the accompaniments of the Savoy operas. But the work is not imitation Gilbert and Sullivan, although its style is slightly reminiscent. It has a decided claim to fame of its own, and London seems to have taken it to heart.

Venice Hears Opera on "Anna Karenina"

VENICE, Feb. 27.—The first performance here of an opera based on Tolstoi's "Anna Karenina" by Robbiani was given recently at the Venice. The work won a first prize in a contest organized by the publishing house of Sonzigno in 1915. The music mirrors the passion and tragedy of the story. It had a favorable reception.

Esther Dale in Berlin Concert Début

BERLIN, Feb. 25.—Esther Dale, American soprano, created a favorable impression at her début recital here. Her voice and her interpretation pleased both press and public. Walter Schnell, the accompanist, was included in the applause which Miss Dale received.

Barcelona Orchestra Goes on Tour Abroad

BARCELONA, March 1.—With the aid of a municipal subsidy, the Orchestra of Barcelona, under the bâton of its regular conductor, Lamothe de Grignon,

is leaving Spain for a tour abroad. The Spanish orchestra is giving three Paris concerts this month, two at the Trocadéro and one at the Opéra and then will make a tour of the principal French and Belgian cities, including Brussels, Anvers, Liège, Lyon, Marseilles and Nice. In July the orchestra will leave again for a tour of Germany which schedules appearances in Cologne, Frankfurt-am-Main, Düsseldorf, Stuttgart, Munich, Nürnberg, Leipzig, Dresden, Berlin and Hamburg.

Jascha Heifetz Acclaimed in Paris

PARIS, Feb. 24.—Jascha Heifetz gave his only Paris recital at the Opera on the evening of Feb. 18 before a crowded house. He was greeted with a real ovation by an audience that had been waiting to hear him since his successes in America. His program included the Mendelssohn Concerto, Glazounoff's "Meditation" and shorter pieces by Debussy, Hubay, Paganini and Achron.

Handel Festival to Be Held at Crystal Palace

LONDON, March 3.—The triennial Handel Festival will be held at the

Crystal Palace this year from June 5 to June 12. Sir Henry J. Wood will conduct for the first time, taking the place of Sir Frederic Cowen who has been the leader of these festivals for many years. The programs will include excerpts from Handel's operatic works, one of the organ concertos, the Overture "Samson," "Israel in Egypt," the "Water Music" Suite, the Concerto Grosso, No. 12, in B Minor and a number of other choruses and arias. The closing day of the Festival will be celebrated with a performance of "Messiah." Other London festivals scheduled for the spring and summer are the London Sunday School Choirs Festival on May 29; National Union of School Orchestras on June 19; Nonconformist Choir Union, June 26; National Temperance Choral Fête, July 3, and Tonic Sol-Fa Association Junior Festival, July 10.

Dutch Opera Stars Welcomed in Paris

PARIS, March 4.—The National Opera of the Hague created a great stir at its guest appearance at the Opéra here. Beginning with a performance of "Fidelio," the visitors gave a new Dutch opera, "Beatrice," by Guillaume Landré, and a presentation of "Tristan and Isolde." The ensemble effects which the company achieved, and particularly the work of its conductor, Mr. Van Raalte, were received with enthusiasm. The Paris public and press, however, seemed to feel that "Fidelio" was not an opera and that there was little reason for presenting anything but its overtures.

Mr. Van Raalte rearranged the orchestra, massing the violins directly in front of him and scattering the other instruments in an untraditional manner. He produced remarkable effects, due more probably to his musicianship and ability as a conductor than to his rearrangement of the seating. The orchestra of the Opéra, which is seldom aroused from a routine lethargy, played like a well-trained symphony under him.

Mme. Poolman-Meissner, a soprano of sonorous voice who has been heard in



PARIS, Feb. 25.—Eva Curie, the second daughter of the famous scientists, has appeared as a professional pianist in Paris, and will make a regular concert tour, according to information available here. Mme. Curie was trained, with her sister, to assist in the laboratory research which made the family famous, but she has always wanted to play the piano professionally, and has at last decided to make that her career. She is scheduled to appear in concert in England and may make a tour of America.

Paris before, sang with great success in "Fidelio" and "Tristan." "Beatrice" proved popular, perhaps because its composer is a close adherent of the French school, and nothing pleases Paris so much as to realize that its influence is spreading.

Italian Theater Union Proposes Great Bureau to Control Music Profession

MILAN, Feb. 28.—Drastic proposals to govern the musical life of Italy are advanced by the National Corporation of the Theater, which strongly inclines to Fascist principles. The most striking of these—perhaps unrealizable—projects is the organization of a great central bureau which will take charge of the engagements of artists for opera and concert. Over all the different departments—including drama, music, cinema and other fields—it is proposed to set a central commission, with representatives from artists, publishers, composers and others.

This, to be sure, sounds rather like a grandiose Utopian scheme. But it is significant that the organization has laid its finger upon, and aims to heal, some real evils in the music of this country. For instance, the forms of contracts granted by theaters and opera houses vary widely, and it is the aim of the society to secure a uniform one. It is charged that in some cases the salaries on contracts are really fictitious, and there are some lyric agents or "middlemen" who demand exorbitant sums for securing engagements to artists. It is said that artists suffer, too, from high costs of travel on the railroads, and that concessions should be secured for them.

Finally, the artists assert that they wish to aid theaters, such as the Dal Verme, in raising their artistic standards, which have suffered somewhat for economic reasons in recent years. Whether these reforms will ever be actually brought into effect, remains to be determined.

Meanwhile the opera and concert life of Milan has had its usual enthusiastic sway. The return of Arturo Toscanini from America is expected to give an

impetus to the remaining spring months.

An event of interest was the première of a new Concerto "Italiano" in G Minor by Mario Castelnuovo-Tedesco at the Augusteum. The work was conducted by Molinari and played by Mario Corti, violinist. The work is in three sections and is rather traditional in character, the second movement appealing most by its lyrical qualities.

Victor De Sabata appeared at the Augusteum, conducting two works new to local audiences—Picc-Mangiagalli's "Three Poems" and a Suite from Casella's ballet "La Giara." The first work was rather uninteresting, but the latter appealed by its lively rhythmic pattern.

"Carmen" was revived at La Scala, with Marcel Journet as the Escamillo, and Mme. Zinetti in the title rôle. Santini conducted. "Turandot," Puccini's posthumous opera, is not likely to be performed this season (which comes to an end in April) owing to the difficulties of the stage setting.

Maria Safonoff, daughter of the Russian composer and teacher, made an appearance as pianist at the Conservatory. She won success in works of Beethoven, Brahms, Scriabin and others. Felix Eyle, a violinist of gifts, was welcomed at the Conservatory in an interesting program.

Muck to Lead Wagner Cycle in Berlin

BERLIN, Feb. 24.—Karl Muck has been engaged as guest conductor for the Wagner Cycle at the State Opera here. His reappearance in Berlin is said to be a preliminary to his regular engagement here. Negotiations are under way, it is understood, to bring Dr. Muck to Berlin as the chief conductor of the Staatsoper.

Paul Kochanski's Violin Is Credential Enough for Musical Rulers of Europe

PAUL KOCHANSKI is among those who often receive a royal welcome, it seems. He, it might be said, is suffering from a sort of sovereign complaint. Mr. Kochanski has entertained many of the best known rulers and imperial families of Europe, among them those of Spain, Belgium and Russia.

There is a memorable significance in the photograph of Mr. Kochanski—here-with reproduced—in the uniform in which he played for the Russian princesses, when the facts concerning their tragic end are recalled. These two young girls, the violinist remembers, were both unusually interested in music and attended many of his concerts during the war, when he played a great deal to satisfy the aesthetic appetites of the soldiers. In Kieff alone in one year, Mr. Kochanski gave 149 concerts.

The Queen of Spain, because of her great enthusiasm for music and her intelligence in discussing it, is Mr. Kochanski's favorite regal acquaintance.

"The court of Spain is very gracious to musicians, and the royal box at the Madrid Philharmonic is seldom vacant. Many visiting musicians are entertained in it, and the atmosphere is always one of sincere and intelligent interest in music," he says.

"Every year when the Queen hears that I am in the country, I receive a royal invitation to play at the palace in Madrid. The invitation is from her, personally, sent, of course, by the master of ceremonies. Sometimes I am asked to give a private concert, and sometimes to play at a gala function. The private concerts are given in the Queen's apartments, and are attended only by her and her children. After I have finished, one of her daughters plays the piano for me, and she is a very fine musician. The Queen herself is an excellent singer, a pupil of Caruso and Tosti. The Dowager Queen, Marie Christine, is also very mu-

sical, and I have had many interesting discussions with her and her daughter-in-law."

The gala concerts take place in the reception rooms of the palace, and are at-



Paul Kochanski, in the Uniform of the Petrograd Life Guard Which He Wore When He Played for the Russian Princesses

tended by the court and members of the aristocracy, all invited by the Queen. These take place in the evening, whereas the private concerts are at five in the afternoon, and at the gala concerts the company is resplendent in court dress and military decorations. Each time Mr.

Jansen Wylie, soprano, and the West Sisters Quartet were assisting artists.

The Friends of Music presented Corinne Paulsen Thorsen, pianist, on a recent date. Mrs. Thorsen played with clean technic and musical understanding.

MARGARET GRAHAM AMES.

Utica Conservatory Gives Program

UTICA, N. Y., March 12.—Mollie Davies, soprano, a pupil of Frank Parker, appeared in recital at the Utica Conservatory, assisted by Alice Newman, pianist, and Mr. Parker, baritone, on March 11. Miss Davies was heard in groups by Thayer, Glen, Woodman, Forrester, Carew, Salter, and others, and an aria from "Madama Butterfly." With Mr. Parker Miss Davies sang the song cycle, "On Jhelum River" by Woodforde-Finden. Miss Newman played a Valse and a Scherzo of Chopin. The Quartet of the Conservatory was heard under the auspices of the Men's Club of Trinity Church, Lowville, N. Y., recently.

Ralph Leopold Scores in Lima Recital

LIMA, OHIO, March 13.—Ralph Leopold, pianist, appeared in recital, under the auspices of the Lima Piano Teachers' Association, at the South High School Auditorium on the afternoon of March 7. Mr. Leopold made a good impression in a program of numbers by Bach-Tausig, Chopin, Schytte, Debussy, Rachmaninoff, Arensky, Sauer and Tchaikovsky-Grainger. On the evening of the same day, Mr. Leopold conducted a master class, which proved an outstanding success.

OMAHA ARTISTS ACTIVE

Russian Symphonic Concert Choir Among Events of Importance

OMAHA, NEB., March 13.—The Students' Activity Association of the Technical High School presented the Russian Symphonic Choir, with Basile Kibalchich, director, in concert on Feb. 23. The orchestral effects gained by this choir were surprising. The program ranged from sacred songs and classical music to folk-songs. Solo numbers were sung by Ludmila Feodorova, Ivan Steschenko, Alexandra Shlikevitch and Dmitri Creno.

The Omaha Society of Fine Arts gave a musicale at Aquilla Court gallery on Feb. 28, with Mrs. Karl Werndorff in charge of the program. "Symphonies of Gustave Mahler" were presented with two pianos played by Mrs. Werndorff and Agnes D. Dunn. There was also a chorus of mixed voices. Eloise West McNichols accompanied the chorus, with Mrs. Werndorff directing.

The Fortnightly Musical celebrated its annual guest day with a program at Calvary Baptist Church on March 2.

Louise Shaddock Zabriskie gave her twenty-eighth organ recital at the First Presbyterian Church on Feb. 21. Louise

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Kochanski plays he receives a royal gift, always bearing the crown and the Queen's initials.

"The King and Queen of Belgium are not especially musical," Mr. Kochanski remarks, "but I have had many fascinating talks with the Countess of Flanders, who is a very fine musician, and always asks to hear me play if I am in the country. When I play for her I do not have to restrict my programs to the light and popular music which the court enjoys, but can interest her in the most difficult compositions."

Following Mr. Kochanski's appearance by invitation at the White House, where a large audience of diplomatic persuasion heard him, the late President Harding presented him with a flattering inscribed photograph which the artist treasures because of his pleasant recollections of Mr. Harding's personality.

LIMA FORCES PRESENTED

Symphony and Pianist Heard in Women's Club Concert

LIMA, OHIO, March 12.—The Lima Symphony, under the auspices of the Women's Music Club, was heard in a concert with Dorothy Stolzenbach, pianist.

The orchestra, under Charles L. Curtiss, played the Prelude to the Third Act of "Lohengrin," Schubert's "Marche Militaire," and a group of Amy Woodforde Finden's "Love Lyrics." The scholarly handling of his men by Mr. Curtiss and their musicianly response won favor. A Brahms "Hungarian" Dance was given as an encore. An interesting interpolation in the group of "Love Lyrics" was Don Dysinger's cornet solo in the "Kashmir Song," which won a repetition. Another encore for the orchestra was the "Londonderry Air." The program ended with movements from the Beethoven Fifth Symphony.

Miss Stolzenbach's rendition of the Chopin Etudes in C Sharp Minor and in E Major, Op. 10, No. 3 and the paraphrase on the waltz from "Die Fledermaus," by Strauss-Schuetz, were brilliant. Responding to encores Miss Stolzenbach played the "Danse Negre" of Scott and MacDonald's "In Moto Perpetuo."

Russian Choir Returns to Dayton

DAYTON, OHIO, March 13.—The second appearance this season of the Russian Symphonic Choir, under Basile Kibalchich, was greatly enjoyed. Soloists were Ludmilla Feodorova, Alexandria Schlikevitch, Dimitri Creona.

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By Herbert W. Cost

ST. LOUIS, Mo., March 13.—A local soloist was honored at the seventeenth "pop" concert by the St. Louis Symphony on Sunday. This artist was Josephine Caradine Dixon, pianist. The program, given in the afternoon in the Odeon, under the leadership of Rudolph Ganz, was as follows:

"Parade Militaire".....	Massenet
(First time)	
Overture to "William Tell".....	Rossini
Concerto in C Minor.....	Rachmaninoff
"Flight of the Bumble Bee".....	Rimsky-Korsakoff
"A Song of India".....	
"Chicks Just Out of Their Shells".....	Moussorgsky
Two "Slavonic" Dances.....	Dvorak
"Wanderlust" Waltzes.....	Langley
(First time)	

It was a distinctly pleasing concert from every viewpoint. The orchestra was in fine fettle and afforded Mrs. Dixon a faultless accompaniment in the Concerto, which she played in masterful style. She has excellent poise and a delightful touch, coupled with an adequate technic. She gave the "Polka de W. R." as an encore. Mr. Ganz added several popular extras.

Elizabeth Cueny presented Fritz Kreisler on Monday evening at the Odeon before a capacity audience. This was Mr. Kreisler's annual recital. Again it was a joyous occasion, for he played with his usual artistic finish. With Carl Lamson at the piano, he gave the "Kreutzer" Sonata in majestic style. The program also contained Vieuxtemps' Concerto, No. 4, and, among other numbers, arrangements by the artist himself.

Roland Hayes, tenor, gave a recital the following night, also at the Odeon, for the benefit of the St. Louis Colored Orphans' Home Building Fund. The audience overflowed to the stage, and this sterling artist thrilled his auditors. On his program were songs by Mozart, Handel, Schubert, Wolf, Brahms, Rachmaninoff, Quilter and Griffes. The last group was made up of Negro spirituals; eloquently as Mr. Hayes sang these, it was in the music of Mozart and Schubert that he best showed his artistry. William Lawrence accompanied admirably.

Chicago Concerts Include Events of Interest

CHICAGO, March 15.—Several young artists appeared in the concert week which has just been concluded in Chicago. These, along with reappearances of performers whose popularity is well established here, served to brighten the late winter span of music-giving.

Fritz Kreisler gave his second recital of the season March 7, using Orchestra Hall, the stage of which was filled with part of his audience, instead of the Auditorium, where he customarily appears. The program, in which Carl Lamson played admirable accompaniments, included the Franck Sonata, a Mozart Concerto in A, and a group of short pieces, many of them in Mr. Kreisler's own arrangement. The great violinist was apparently tired, and his playing had more beauty of finish than enthusiasm of spirit. Some obstinate trouble with bow and strings caused him concern, but

served to display his mastery of the violin as of that supreme sort which overrides incidental accidents no less smoothly than regular technical difficulties.

William Wade Hinshaw's company presented "The Marriage of Figaro" at the Studebaker March 7. In the cast were Pavel Ludikar, Clytie Hine, Editha Fleischer, Kathleen Bibb, Alfredo Valentini, Ralph Brainard and Ernest Otto. The orchestra was conducted by Hans Morgenstern. Choruses were omitted and recitatives were replaced by spoken dialogue. The opera proceeded with spirit.

Interesting Recitals

Marion Alice McAfee, an interesting young Chicago singer, was heard in her second annual recital on March 7 at the Princess Theater. Her program included familiar classics, songs by Jacques-Dalcroze, Szule, Sinding, Wolf, Franz, Strauss, and a concluding set in English: Martin's "An Interlude," Taylor's "The Rivals," Delbrueck's "Cradle Song" and Novello's "The Little Damozel." Miss McAfee's voice is fresh, clear and beautifully placed. She maintains an unusual poise; seems born to distinction. Charles Lurvey supplied excellent accompaniments.

Walter Chapman, a New York pianist, made his Chicago débüt in a recital in the Playhouse March 7, playing the "Waldstein" Sonata, a group of Chopin, and music by Corelli (in Godowsky's taxing arrangement), Griselle and Bloch. He plays with grace and in a style which is clear and thoughtful rather than dramatic. His technic is ample and is well enough controlled to throw emphasis upon tone and structure rather than on mere mechanics.

Jack Baus, a promising young violinist, played in Kimball Hall March 7. The "Scotch" Fantasy of Bruch and Burleigh's Second Concerto, among shorter items, disclosed once more this lad's fine technical equipment, natural violinistic sense and care of detail. Marion Lychenheim was the accompanist.

Landowska Appears

Wanda Landowska was presented in a recital of music for piano and harpsichord by the Musicians' Club of Women, on March 8 in the Studebaker. Her list included a Partita of Bach in C Minor, Mozart's A Major Sonata, some Laendler Waltzes by Schubert and a group by French clavecinists. Her playing reached perfection.

Mario Carboni, baritone with a vibrant and flexible voice, sang in Orchestra Hall

March 8, pleasing his audience with an emphatic style and plenty of temperament. Mrs. Morris Rosenwald, who assisted, has a soprano voice of clear quality, serviceable range and good carrying power. She has also a keen musical appreciation. Isaac Van Grove was the accompanist.

Mme. DeHorvath Heard

Cecile DeHorvath was heard in piano recital in Kimball Hall, March 11. This was the first appearance she had made here in several years, and it was gratifying to hear once more a pianist of such independence, taste and gracefulness of style. Mme. De Horvath played Liszt's B Minor Ballade, the Bach-Saint-Saëns Bourrée, Debussy's Ballade, the Variations and Fugue in A Minor of Paderewski, works by Chopin, a Paganini-Liszt étude, a pleasant waltz by her husband, Zoltan de Horvath, and the Schulz-Eyler "Blue Danube." Mme. De Horvath's technic is highly efficient. She was received with pleasure by a demonstrative audience.

Audrey Call, a talented young violinist, played Bach's Chaconne, Burleigh's Second Concerto and shorter pieces in the Fine Arts Recital Hall, March 11. She has a fine bow arm, and her finger work is skillful. Her tone is full and capable of variety of shading. Her style was remarkably mature. Leon Benditzky was the accompanist.

Carolyn Le Fevre, a young Los Angeles violinist, played in Kimball Hall on March 9, in company with Rosalind Kaplan, a child pianist well known in Chicago. Miss Le Fevre is a remarkable musician, possessing a glowing tone and arresting style. Rosalind Kaplan, pupil of Maurice Rosenfeld, played the first movement of Glazounoff's Sonata and music by Palmgren, Chopin and Liszt, with artistry and excellent technic.

Soprano and Violinist Appear

Florence Genevieve Weil, soprano, and Jacques Gordon concertmaster of the Chicago Symphony, were heard in recital at Orchestra Hall on March 10. The young soprano has a brilliant voice, and her coloratura work, while not yet fully developed, perhaps, is smooth and exceedingly clear. Miss Weil has both an instinctive flair for vocalism and a technical knowledge which she uses with intelligence. Her music included arias from "Semiramide" and "Dinorah," as well as a variety of songs of different periods. Edgar Nelson was her able accompanist. Alfred Quensel of the Chicago Symphony provided flute obbligati. Mr. Gordon's performance of two

Reuter Lectures and Plays,

CHICAGO, March 13.—Rudolph Reuter, Chicago pianist, teacher and lecturer, has been giving a series of lecture-recitals in the tri-cities, Davenport, Rock Island and Moline. Mr. Reuter, who has introduced much new music to American audiences, has included many interesting examples of musical progressivism, in his current summary of composers and their works.

B. Fred Wise Fulfils Reengagements

CHICAGO, March 13.—B. Fred Wise, Chicago tenor, sang in Milwaukee March 4 and 5. He recently sang in Rossini's Stabat Mater upon his fourth appearance in Jaynesville, Wis., and was soloist in a performance of "St. Paul" at his second engagement in Beloit, Wis. Other engagements on Mr. Wise's list are at the Chicago Yacht Club and at Blue Island.

The engagement closed with "Rigoletto" the same evening, the cast including Charles Hackett, Richard Bonelli, who substituted for Mr. Ruffo because of the latter's illness, and Edith Mason.

On Friday, March 5, in special compliment to the artists of the Chicago Company and the visiting officers of the Tennessee Federation of Music Clubs convening here, the Beethoven Club, of which Mrs. J. F. Hill is president, tendered an elaborate luncheon at the Peabody Hotel. Four hundred guests attended. Several of the Chicago artists made brief speeches.

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groups of violin music, much of which was in serviceable arrangement of his own, was marked by as fine a display of skill as this popular musician has ever made in Chicago. His lightning-like dexterity was combined with a sonorous and even tone, and his technical prowess was always supplemented with an interpretative style which held the interest of a large and cordial audience. Mr. Gordon's own "Serenade Burlesque," included on the list, is a work which teems with difficulties and audacities, and left no doubt that the composer is a modernist of the modernists. Joseph Brinkman was the accompanist.

EUGENE STINSON.

PUBLIC SCHOOL COURSES

Chicago Musical College Summer Master Term Offers Training to be Counted Toward Teaching Certificate

CHICAGO, March 13.—Public school music will be taught in the summer master term of the Chicago Musical College by W. Otto Miessner, Harold B. Maryott and Raymond Dvorak. The training offered in this division of the curriculum may be counted towards winning the public school teacher's certificate awarded at the completion of the first two years of the regular four years' course.

Mr. Miessner, who has done much successful work at the College, began his career as a specialist in public school music in Cincinnati, continuing it in Chicago, New York and Berlin. He has been director of the school of music in the Milwaukee State Normal School since 1914, and has held various important posts from time to time in the National Music Supervisors' Conference, of which he was president in 1923-24. Mr. Miessner is also a composer.

Mr. Maryott, who is in charge of classes in vocal art and literature, ear training, sight reading and musical appreciation as well as of acoustical courses, has made a thorough study of public school methods and is an authority on choral singing. His work is well known to students of public school music at the Chicago Musical College.

Mr. Dvorak has won success with his classes in band and orchestral instruments, and in directing a course in band training. His work as assistant director of the University of Illinois Military Band has given him a wide technical knowledge of his subject. He has developed an effective method of pedagogy as supervisor of music in the grade and high schools of Urbana, Ill. An interesting feature of Mr. Dvorak's work during the summer master term will be class violin instruction.

DAYTON, OHIO.—Julia Carnell has given a \$35,000 Skinner organ to Westminster Presbyterian Church as a memorial to her father and mother, George and Mary Shaw, and her son, Frank Stuart Patterson.

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New York's Week of Concerts

[Continued from page 25]

Moiseiwitsch remains an uniquely attractive artist.

Mr. Moiseiwitsch loves color for its own sake, delights in delicate shadings, and, at times, handles his palette with fine restraint. There were moments, however, on Sunday when a tendency to exaggerate values blurred effects that might otherwise have been dramatic or appealing. On the other hand, it would be difficult to imagine a more beautifully balanced reading of Bach's C Major Prelude, in which his expression was of a brooding tenderness. And for fleetness in execution, clarity and freedom of utterance his playing of Weber's "Perpetual Motion" Rondo could not have been surpassed.

A number of Chopin pieces were on Mr. Moiseiwitsch's list, among these the Fantasie in F Minor and the Impromptu in F Sharp Minor. He also played dances from de Falla's "La Vida Breve," labelled "first performance in New York," Liszt's transcription of the "Tannhäuser" Overture, the Bach "Chromatic Fantasie and Fugue" and Schumann's "Carneval." The recital was Mr. Moiseiwitsch's only appearance in New York this season. D. B.

Julius Yanover's Recital

Julius Yanover, violinist, gave a recital on Sunday evening, March 14, in Steinway Hall. He played a Sonata of Vivaldi, Bruch's Concerto in G Minor, a group of short pieces, and Sarasate's "Introduction et Tarantelle." On the whole Mr. Yanover gave a very creditable performance for a violinist still in the pupil stage. He has learned much on the technical side of fiddling. His fingers were nimble and sure, his tone, for the most part, clear and singing. He brought nothing new to the Bruch Concerto, but he was at his best in the group of short pieces, Tchaikovsky's "Mélodie," Press' arrangement of Couperin's "Les Petits Moulins à Vent," Faure's "Romance sans Paroles" and Ernest Bloch's "Nigun" from "Baal Shem." Joseph Adler played the accompaniments. E. A.

Harry Cumpson, Pianist

Harry Cumpson gave a piano recital in the music salon of Steinway Hall last Sunday afternoon, and was cordially received by a capacity audience. His list, centering around the Bach-Busoni Chaconne, included two of the Renaissance transcriptions of Godowsky and groups by Brahms, Chopin and Rachmaninoff. Mr. Cumpson showed an agreeable approach to his work and mechanics apparently equal to the demands of the program. W. S.

Marguerite D'Alvarez

The distinctive personality and highly individual vocalism of Marguerite D'Alvarez exerted its customary sway in the Town Hall Sunday afternoon, March 14, when the Peruvian contralto sang a "request" program, divided about equally between Russian, French, American and Spanish songs. Among her extras, sung after some rather sombre and moody French numbers, she presented, with touches of stage interpretation, the Seguidilla from "Carmen"—"to cheer you up," as she explained in a foreword to her applause listeners. Here was a *Carmen* of character.

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The dramatic and the tragic were seldom long absent from Mme. D'Alvarez' singing. Bodily pose and play of facial expression were utilized by her to heighten the often very intense emotionalism of her vocal delivery. The voice had its wonted fullness, its dark coloration and its expressiveness in moods ranging from melancholy tenderness to tigerish wrath or all-consuming anguish; and her vocal scale its now familiar peculiarities in its transitions from one quality to another. That she can sing smoothly and well in quieter numbers, was illustrated in two Debussy songs: "La Flute de Pan" and "Papillons." The same composer's "La Chevelure" and the air of *Lia* from "L'Enfant Prodigue" stressed all possible contrasts, and here, as in some other numbers of the afternoon, there was some violence to the vocal line. One of the most effective of the songs in English was a translated version of "The Tryst," by Sibelius, with a final outburst in tones of baritonal heaviness.

The singer spoke a special word for "My Garden," as a song "by a very young girl" (listed on the program as B. Hull), and repeated it when the audience indicated its approval. Another number that was sung twice was Robinson's arrangement of "Water Boy." By way of contrast with the Negro convict song, the Peruvian artist followed it with Haydn Wood's "Casey the Fiddler," à l'Irländaise. The Spanish group which completed the program, found the singer in a domain where she has few rivals. Rudolph Gruen was the accompanist. O. T.

Blanche Terry, Soprano

Making her first appearance in New York, Blanche Terry, a soprano from the vicinity of Kansas City, gave a recital in Aeolian Hall on the evening of March 14, with Max Rabinowitz as accompanist. Her program opened with Handel's "Lascia ch'io Pianga," Gior-dani's "Caro mio Ben," Mozart's "Batti, batti" and Donizetti's "Il segreto per esser felice." A group in German contained Schumann's "Die Lotusblume," Grieg's "Ein Schwan," Mozart's "Das Veilchen" and Tchaikovsky's "Nur wer die Sehnsucht kennt."

In place of the programmed aria from "Louise," Mrs. Terry substituted three Negro spirituals—"Nobody Knows," "All God's Chillun" and Fischer's arrangement of the Largo theme from Dvorak's E Minor Symphony. In her concluding group she sang "By the Fire," Salter's "The Cry of Rachel," Carrie Jacobs Bond's "His Lullaby" and "Khivrya's Song" from Moussorgsky's "The Fair at Sorochinsk."

Powerful sonority, clarity and steadiness of sustained tones and faithfulness to pitch are meritorious qualities of Mrs. Terry's singing. When she ventured into the mezzo register, as in the Schumann and Salter numbers, her tones were blurred and hollow, while her highest tones in forte production had a metallic glitter. Excessive use of portamento and a soft attack, followed by crescendo augmentation, were continually in evidence. There was little variety of tone color, and emotional warmth was only occasionally present. She was at her best in songs of quiet movement, where her firm legato served her well. B. L. D.

Sunday Night Concert

César Thomson, veteran violinist, was the visiting soloist at the Metropolitan Sunday Night Concert. The other artists, from the roster of the opera house, were

Queena Mario and Marcella Roeseler, sopranos; Marion Telva, contralto; Fried- rich Schorr, baritone, and Vittorio Fullin, tenor, substituting for Armand Tokaty, who was originally announced. Mr. Thomson gave a scholarly interpretation of the Bruch Concerto in D Minor and played a group of four shorter pieces which included his own arrangements of Chopin's A Minor Impromptu and B Flat Minor Mazurka; Sinding's "Ro- mance," and the Paganini Fantasie. Walter Golde was his accompanist.

Two Weber arias were sung by Mme. Roeseler and Mr. Schorr. She gave the "Leise, Leise" from "Der Freischütz" and he with his usual artistry sang the "Wo berg ich mich" from *Euryanthe*. Marion Telva was heard in the "Prin- temps qui commerce" from *Samson et Dalila*; Vittorio Fullin gave the Flower Song from "Carmen"; Queena Mario, the familiar and always popular "Last Rose of Summer," and Mr. Schorr was heard again in two songs by Hermann, "Salomo" and "The Three Comrades," with Julius Burger at the piano. The orchestra under Mr. Bamboschek opened with the "Tannhäuser" Overture and closed with Moussorgsky's "Marche Turque."

S. F.

New York's Week of Opera

[Continued from page 9]

in quality to this rôle, than that of Miss Lewis. As a matter of fact, she was about an ideal *Giulietta*.

Perhaps the most satisfying performance of the evening was Miss Bori's *Antonia*. Few if any singers now living could fill this rôle as she does and it is dubious if there has ever been a better *Antonia*. Miss Bori sings the cruelly difficult music with finish and her characterization leaves nothing to be desired.

Mr. Errolle's *Hoffmann* was exceedingly good in every way, though he perhaps, missed the fantastic, Poe-like spirit of the character. The remaining rôles were assumed by Kathleen Howard (who for some reason or other is singing mightily well these days), Merle Alcock and Messrs. Ananian, Tibbett, Wolfe, D'Angelo, Bada, Altglass, Gustafson and Picco.

Last but not least, Giuseppe De Luca in the triple rôle of *Coppelia*, *Dapper-tutto* and *Miracle*, not only sang superbly but gave a masterly characterization of three widely diverse personages. Seldom has this gifted artist done a more perfect piece of singing than in the so-called "Mirror Song."

Louis Hasselmans conducted. The settings were those of Josef Urban, designed for last year's revival, and the costumes were the same pot-pourri, the chorus wearing in the first act which takes place in *Hoffmann's* youth, gowns of 1830, some eight years after his death, while the principals ranged from Louis XIV courtiers to *Incroyables* of the Directoire.

J. A. H.

"Aida" Once Again

"Aida" drew the customary crowded house on Friday evening, the main rôles being the hands, also the throats, of Maria Müller in the name-part, Karin Branzell as *Amneris*, Lauri-Volpi as *Radames*, Giuseppe Danise as *Amonasro*, and José Mardones as *Ramfis*. From the point of view of amount of sound, it was a loud performance, principals, chorus and orchestra (especially orchestra) outdoing themselves. Both Miss Müller and Miss Branzell sang very beautifully, and *Radames*, which Mr. Lauri-Volpi has sung only this season, again proved one of his happiest parts. Mr. Danise's *Amonasro*, in which rôle his American débüt was made, was also excellent. The remainder of the cast included Louis D'Angelo as the *King*, Giordano Paltrinieri as the *Messenger* and Laura Robertson as the unseen *Priestess*. Tullio Serafin conducted.

J. A. H.

"Gioconda" at Matinée

Ponchielli's "Gioconda" was sung at the Saturday matinée. Nanny Larsen-Todsen had been announced for the title rôle, her first essay of the opera here, but she was unable to appear and the part was sung, admirably, by Frances Peralta. The exceedingly difficult rôle, Mme. Peralta sustained with distinct finesse and sang the "Suicidio!" at the end, as well as she did the opening measures. Marion Telva was a fine *Laura*, and Merle Alcock an impressive *Cieca*. Mr. Gigli sang most beautifully, his "Cielo e Mar" being the signal for the usual demonstration, and Mr. Danise, in spite of having sung the previous evening in "Aida" gave a good account of himself as *Barnabà*. The remaining rôles were capably filled by Messrs. Reschigian, Paltrinieri, Ananian and Gabor. Mr. Serafin conducted.

J. A. H.

A Popular "Tosca"

Florence Easton, who is said to be able to sing any rôle in any opera, gave a vivid performance of the title rôle in Puccini's "Tosca" on Saturday evening. Lauri-Volpi was the *Mario*, and Antonio Scotti, of course, the *Scarpia*. The cast was completed by Mary Bonetti as the tele-voiced *Shepherd*, and Messrs. Malatesta, D'Angelo, Bada, Reschigian and Picco. Mr. Serafin conducted. J. D.

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Philanthropic Work Is Singer's Hobby

CHICAGO, March 13.—A common interest in philanthropic work united Isabel Richardson Molter to Harold Molter not only in professional life, but in domestic life as well, for the soprano's husband is also her accompanist. At the time of their first acquaintance, Mr. Molter was superintendent of the Chicago Junior School for Boys, in Elgin, Ill. Mrs. Molter was on the board of this institution, which was founded to care for lads whose homes had been disrupted either by divorce or death of parents. After several meetings the soprano and the superintendent discovered they had a common interest in music.

They were married on Thanksgiving Day, 1922. Within a year after this event, Mrs. Molter decided to return to the concert stage, which she had temporarily abandoned. She was prompted to do this by her love of music, and her desire to interpret the message of favorite composers. So close is the artistic comradeship of singer and accompanist, Mrs. Molter says, that practice hours pass by swiftly, with two or three hour periods seeming like twenty or thirty minutes. Mr. Molter often spends a half hour at a time upon a single phrase of a song. After such intense work as this, he may say, "Well, there's hope for that song." And the soprano knows that a word of praise

TO TOUR FAR WEST

Arthur Frazer, Chicago Pianist, Plans Extensive Itinerary

CHICAGO, March 16.—Arthur Frazer, Chicago pianist, has completed arrangements to leave April 1 for an extended western tour which will include many recitals on the Pacific Coast. Mr. Frazer's tour begins with a recital in Minneapolis. Thence he will travel through Minnesota, North Dakota and Montana, to Seattle. Proceeding to San Francisco, he will then commence his eastward return, playing at Salt Lake City, Denver and numerous other points. Mr. Frazer is already popular in the West, and his bookings in many States now exceed the number he had originally arranged for his schedule.

An interesting studio event of the winter has been a series of recitals Mr. Frazer has sponsored at the Paul Revere Tap Room, on the lower north side of Chicago. At these programs Mr. Frazer has presented several of his advanced pupils, as well as guest artists. Mr. Frazer has also played frequently in the vicinity of Chicago, one of his most recent engagements having been at a special Sunday evening musicale given at the Cordon Club.

Heniot Lévy Club Meets in Chicago

CHICAGO, March 13.—The Heniot Lévy Club held its regular February meeting in Kimball Hall, enjoying a program in which Ethel Flentye, pianist; Allen Schirmer, tenor, and Fred Snyder, accompanist, provided interesting music. Irma Hosier read a paper on "Jazz," and Nelle Snider read a selection from the play "Three Wise Fools."

from him is more than doubly well earned.

Much of Mrs. Molter's work on music, strange as it may seem, is done on long hikes, when she memorizes her texts, and allows the fresh air to stimulate her in shaping her interpretations of various songs. She is deeply interested in the music of American composers, who are represented on all her programs, and in the use of English translations for songs. Her two favorite composers are, indeed, Americans. They are MacDowell and William Lester. She will use a group of the former's songs next season, when her concert activities will include appearances in New York and Boston.

Although music has taken a leading place in the lives of both Mr. and Mrs. Molter, they have not lost their interest in the philanthropic work which first brought them together. When Mr. Molter gave up the superintendency of the Chicago Junior School for Boys, in order to devote himself to music, he became a member of the board of trustees and is now its vice-president. Mrs. Molter, too, remains loyal to the work. She first entered upon it while attending a campaign dinner for an endowment fund, and with characteristic en-



Isabel Richardson Molter, Soprano

ergy accepted the captaincy of a team on this first evening of her acquaintance with the school's work. She now serves every tag day, supervising the work in a Chicago suburb, and rising at five in the morning to be at her post for the earliest commuters into the loop.

Ibert Novelty in Stock Forces' List

CHICAGO, March 13.—The Chicago Symphony rounded out the first three quarters of its thirty-fifth season with the subscription concerts of March 5 and 6. The program, for which there was no soloist, was as follows:

Overture, "Die Schöne Melusine," Mendelssohn
Concerto No. 6, B Flat..... Bach
"Francesca da Rimini"..... Tchaikovsky
"Escalles"..... Jaques Ibert
(First performance in Chicago)
"Italian" Serenade..... Wolf
"Till Eulenspiegels Lustige Streiche," Strauss

While the Ibert novelty was of interest, the audiences' fervor centered in the larger and more familiar items, the wailing and gnashing of teeth which Tchaikovsky so characteristically poured into "Francesca," a subject well suited to his tearful pen, and in "Eulenspiegel," the fine cerebral comedy of instrumentation. Frederick Stock's performance of these offshoots of the symphonic family tree was perfection itself, acoustically. It was noted in this chance comparison of the work of two great orchestrators, that while Tchaikovsky had not the audacity of Strauss, he at least commanded an instrumental style equally as fine as his, more warmed with heart's blood, even though more watered by lamentations.

The "Escalles," or "Ports of Call," as the voyaging composer's title is translated, pleased the progressives among Mr. Stock's patrons, though it did not please them to the extent of shocking them. Ibert's music is delightfully modish; it wears colors and lines in combinations at which the most haughty modernist could not tilt the nose. Yet Ibert does not classify as abreast of the times, for he has failed to upset any new rules, or to quote either Stravinsky or Schönberg in this otherwise delightful

ful, highly colored and excellently drawn suite.

The Bach Concerto Mr. Stock had

performed—perhaps in his own arrangement—by two sets of violas, the second

one replacing the intended but obsolete

viola da gamba; by cellos, and by basses,

replacing the harpsichord.

The Chicago Symphony gave its thirteenth popular concert of the season on March 11, with Jane Anderson, pianist, as soloist. Miss Anderson, who played Paderevski's "Polish" Fantasie, won her appearance in the competition annually sponsored by the American Society of Musicians, in cooperation with the Orchestral Association. She is a pupil of Alexander Raab of the Chicago Musical College. Her equipment is thoroughly sound, and she gave one of the best ensemble performances of the winter. She was heard with enthusiasm by a crowded house, and played extra music.

Mr. Stock's program included the Seventh Beethoven Symphony, Glazounoff's Suite, "Ruses d'Amour," a selection from "Siegfried" and the Waltz from "Fledermaus." In the Russian music Jacques Gordon and Alfred Wallenstein played interesting obbligati, respectively, on violin and 'cello.

EUGENE STINSON.

Mrs. Mann Presents Singer

CHICAGO, March 13.—Doris Mason Morand, contralto, made an excellent impression when she was presented in studio recital by Ellen Kinsman Mann. The talented young singer brought excellent voice production and good style to a program made up of music by Haydn, Handel, Brahms, Strauss, Debussy, Cadman, Grant-Schaeffer, Cole, Kramer, Hageman, Carpenter, Homer, Watts, Huerter and Powell Weaver. Beulah Taylor Porter supplied interesting accompaniments.

Concert Week in Boston Brings Events of Distinction

[Continued from page 26]

audience, gave much pleasure. Mr. Murphy sang in fine lyric vein in songs of that nature, revealing an unusually true soft voice. The more dramatic songs found in him a ready and spirited interpreter, with vibrant, powerful voice. Charles Albert Baker accompanied capably.

Myra Hess Plays

Myra Hess, pianist, gave her second Boston recital on March 13, before a distinguished audience. Her program contained the Mozart Sonata in G, Schumann's "Symphonic Variations," six Chopin études, with several more as encores, and compositions by Ravel and Debussy. O'Donnell's "Before the Dawn," a clever impressionistic piece, had to be repeated. Miss Hess, in spirited vein, played admirably. Schumann's Variations were played with grand sweep, with rich, ringing tones and dramatic conception. Inimitably Miss Hess gave light, delicate, fantastic music.

"Sound" Symposium Interests

"A symposium on sound," presented by three leading authorities, was held under the auspices of the Porter Musical Association in Steinert Hall on March 11. Frederick A. Saunders, professor of physics at Harvard University, spoke on "What sound looks like" from the viewpoint of the physicist. Experiments were demonstrated on the platform. George H. Parker, director of the Zoological Laboratory, Harvard University, spoke on "The Human Ear," from the viewpoint of the biologist. Walter R. Spalding, director of the music department, Harvard, spoke on "The Music Lover's Ear" from the viewpoint of the musician.

Music Lovers' Program

The Music Lovers' Club held a musical at Steinert Hall on Tuesday morning, March 9. The program, arranged by Mabel F. Scully, was as follows: A Handel violin sonata, played by Joyce Bigelow and Marion Goodrich; soprano aria and group of songs sung by Alice Armstrong Kimball, accompanied by Beatrice Warden Roberts; contralto songs by Marcia West Whitten, accompanied by Margaret Bragdon Richardson, and piano solos brilliantly played by Raymond Coon. HENRY LEVINE.

Hackett Pupils Singing in Opera

CHICAGO, March 13.—Among successful singers graduated from the American Conservatory after study with Karlton Hackett, two are singing in opera. Howard Preston, who came prominently before the public when he substituted at short notice in "Der Rosenkavalier" at the Auditorium this winter, has accompanied the Chicago Opera Company on tour. Bernice Schalker, mezzo-soprano, has won applause in leading rôles in "Madama Butterfly," "Hansel and Gretel," "La Gioconda" and "Faust" with the San Carlo Company.

CHICAGO.—Anastasha Rabinoff, soprano, sang in the Lyceum Theater, Minneapolis, and at Milliken University, Decatur, Ill., recently.

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ROCHESTER PLEASED WITH UNITED CHOIRS

Visit of Harold Samuel Is Notable on Eastman Schedule

By Mary Ertz Will

ROCHESTER, March 13.—A united choir, composed of the Festival Chorus and the Eastman Chorus, was heard at the Eastman Theater on March 4, accompanied by the Eastman Theater Orchestra, and conducted by Guy Frazer Harrison.

Howard Hanson, director of the Eastman School of Music, was to have conducted, but he had not sufficiently recovered from an illness to do so, and Mr. Harrison, one of the conductors of the Eastman Theater Orchestra and a member of the Eastman School of Music faculty, took his place. The chorus sang Gounod's *St. Cecilia Mass*, Brahms's "Hymn of Fate" and the "Hallelujah" Chorus from "Messiah." The orchestra played two numbers to complete the program. The chorus sang with precision and good phrasing. The soloists were Lula Gates Bootes, soprano; Archie Ruggles, tenor, and Mark Daniels, bass. There was a large audience and much applause.

The Eastman School of Music brought Harold Samuel, pianist, to Kilbourn Hall to give an all-Bach program for the students. It was a most interesting and beautifully played program, and the young people enjoyed it to such an extent that they encored the pianist for several additional Bach numbers. The hall was well filled.

The Tuesday Musicale program for its members at Kilbourn Hall, on March 2, was to have been a talk on the opera by

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, but Mr. Goossens being taken ill last week, Barbara Duncan, librarian of the Sibley Music Library and chairman of the program committee of the Tuesday Musica, made up a program which proved very attractive. A talk on the history of the organ was given by Harold Gleason, head of the organ department.

Others on the program were Dorothy Halstead, harpist; Jane Mather, contralto, accompanied by Ruth Newton and Adelaide Fish, soprano, accompanied by Adelin Fermin, her teacher. Miss Mather is also a pupil of Mr. Fermin. Both singers acquitted themselves creditably and were cordially applauded, as was also the young harpist.

Scottish Baritone Gives Red Springs List

RED SPRINGS, N. C., March 12.—Cameron McLean, Scottish baritone, was heard on Feb. 22 in a program at Flora Macdonald College. The program ranged from the classic to semi-classic. The numbers by Handel, particularly "Care Selve," were well given. Works by Mendelssohn, Grieg, and others were on the program. "Drumadon," a Scotch song, and "Green Grow the Rashes O!," by Arnold Bax, received much applause, as did Haydn Wood's "A Brown Bird Singing." The accompanist, Mabelle Howe Mable, had a sure, sympathetic touch and skill.

D. G. SPENCER.

Maine Cities Hear Male Quartets

LEWISTON, ME., March 12.—Music lovers in Auburn and Lewiston have enjoyed two concerts given by male quartets. First came the Schubert Male Quartet, singing in the Court Street Baptist Church in Auburn, with Jean Wood Lynch, contralto, as assisting artist. Then the Pilgrim Quartet, Dorothy Berry Carpenter, reader, assisting, appeared at the United Baptist Church in Lewiston.

ALICE FROST LORD.

CLEVELAND FORCES REAP NEW REWARDS

Light Orchestral Program Under Sokoloff Is Appreciated

By Florence M. Barhyte

CLEVELAND, March 12.—The eighth popular concert by the Cleveland Orchestra, with Nikolai Sokoloff conducting and Marie Simmelink, mezzo-contralto, soloist, was given before an enthusiastic audience on Sunday afternoon, Feb. 28.

The program covered a wide scope of interesting numbers, and was played in an invigorating manner. The "Light Cavalry" Overture, by von Suppé, formed a rousing opening number. This was followed by the Bach Air from the Suite in D for string orchestra. The strings exemplified a fine quality of tone and splendid coloring. Opportunity for special hearing of the wind instruments created interest in a Serenade by Richard Strauss. Dukas' "L'Apprenti Sorcier" brought much applause.

Miss Simmelink, a popular Cleveland vocalist, was heard to advantage with the orchestra in the Recitative and Air of *Lia* from "L'Enfant Prodigue." Her voice is of warm quality with a splendid range. Miss Simmelink chose "Pierrot" by Winter Watts, and "Moon-Marking," by Powell Weaver, for her second group. All were well sung. Edwin Arthur Kraft played discriminating accompaniments.

The Singers' Club presented its one hundred and second concert in Masonic Hall on March 4. Queena Mario, a great favorite with Cleveland audiences, was the soloist.

Under the baton of J. Van Dyke Miller, the Club sang with precision and vivid coloring. "The Hunting Song" from "King Arthur," was well chosen.

"Music, When Soft Voices Die," by Clarence Dickinson was effective in contrast. Other numbers were "Youth," Samuel Richard Gaines; "Oft in the Still Night," George Matthew; "Hymn Before Action," Ralph L. Baldwin; "From the Desert," Daniel Protheroe; "Through Eastern Gates," Granville Bantock, and "The Bells of St. Mary's," A. Emmett Adams.

Miss Mario was fascinating in a group of French and German lyrics. The Shadow Song from "Dinorah" presented a different type than we were accustomed to hear in, but in this she won more laurels. "May Day Carol" and "Twenty-Eighteen," by Deems Taylor, were also charmingly done, as were works by James Rogers and MacFayden. Imogene Peay was at the piano.

Edwin L. Bottler and Alfred R. Willard furnished admirable two-piano accompaniments for the Club. William Zr. Belt, Robert B. Johnston and Edgerton B. Williams, members of the Club, sang incidental solos.

Omaha Enjoys Hinshaw Opera

OMAHA, NEB., March 13.—Music lovers enjoyed the Hinshaw Opera Company's presentations of "Don Giovanni" and "The Marriage of Figaro" at the Brandeis Theater on Feb. 28 and March 1. Mr. Hinshaw has kept up his standard of excellence, and the ensemble was splendid. The artists included Clytie Hyne, Editha Fleisher, Kathleen Bibb, Alfredo Valenti, Pavel Ludikar, Ralph Brainard and Ernest Otto. Hans Morgenstern conducted.

MARGARET GRAHAM AMES.

MIAMI, FLA.—Palmer Christian gave an organ recital on a recent Sunday afternoon in Trinity Episcopal Church. American, English, French and Austrian music was played.

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EISTEDDFOD ROUSES LIMA'S ENTHUSIASM

Choruses and Soloists Win Awards in Contests at Ohio Town

By H. Eugene Hall

LIMA, OHIO, March 13.—The Lima Eisteddfod, held in Memorial Hall under the auspices of the Lima Harmonic Club, recently brought together 600 adult and 1000 youthful singers. Hundreds were turned away. The prize of \$125 for the best rendition of the chorus "Be Not Afraid," from "Elijah," went to the Findlay, Ohio, organization, directed by Haydn Morgan. Van Wert, headed by James Jones, was declared "runner-up" with no second prize awarded. J. Powell Evans of Atlantic City was the adjudicator.

The male chorus competition was won by the Lima Harmonic Club Choir, under Mark Evans. In the competition for women's chorus, Lima's aggregation under Millie Sonntag Urfer, won. In the male quartet competition, presenting "Th' Ole Ark's Moverin" by Sydney Dalton, the Ohio Northern University Quartet, comprised of Clair Huber, Jack Irwin, R. H. Harold and Mr. Dalton, was the winner. The prize for the women's quartet was divided between the Rainbow Quartet—Violet Lewis, Mrs. Melvin Light, Millie Sonntag Urfer and Vera Rousculp—and the "Happy Four"—Effie Hunt, Dorothy Schultz, Mrs. Earl Thompson and Bertha Falk Callahan. In the mixed quartet, Dorothy Schultz, Norman Evans, Rolla Mikesel and Vera Rousculp won.

In duets and solos, winners were Dorothy Schultz, Vera Rousculp, Fred

PROGRAMS IN BERKELEY

San Francisco Symphony and Hinshaw Company are Applauded

BERKELEY, CAL., March 13.—The committee on music and drama at the University presented William Wade Hinshaw's singers in "The Marriage of Figaro" at Harmon Gymnasium. An audience of 2000 was pleased with the performance. Singers were Pavel Ludikar, Edith Fleisher, Kathleen Bibb and Clytie Hine. Hans Morgenstern was director.

The last concert for this season by the San Francisco Symphony was given in Harmon Gymnasium on Feb. 25. Tchaikovsky's Symphony No. 4 was the opening number. Then came the Prelude to "Lohengrin" in all its ethereal beauty. Michel Penha, cellist, delighted with the Bach Air and Popper's Tarantella. A fitting close to this superb program was Strauss's "Death and Transfiguration," of which Alfred Hertz gave a majestic reading.

The Alameda County Music Teachers' Association held the February meeting in the Berkeley Piano Club. Julia Hannas Cochran, violinist, and Carrie Jones, pianist, played the Schutt Suite, Op. 44.

Welty, J. A. Repaz, Francis Chew, Eugene Humphreys, Robert Laudenbach, Dale Marshall, and Effie Hunt.

In contests for singers from the elementary schools more than 1000 competed. First prize went to Lincoln School chorus, directed by Donna Shappel; second to the Irving, under Merle Thompson. Judges were J. Powell Evans and H. H. Holmes of Atlantic City and Pittsburgh. Prizes were awarded to Dorothy Day, Lucille Sher-

ritt, Lillian Hunter, Helen Fogelren, Edna Barr, Virgil Hoffman.

Choruses in the children's competition were directed by Merle Thompson, Eris Dempster Mayer, Iona Gwendolyn Price, Doris Gramm Hughes, Christine Baker, Donna Shappel, Mr. Kintz, Violet Lewis and Ruth Haynes.

Officers of the Lima Harmonic Club are Fred Calvert, R. I. Watkins, Mrs. T. P. Cain, Don J. John, and Mark Evans.

Here Grows Enthusiasm for the Harp



PHILADELPHIA, March 13.—The rapid growth of the harp department at the Curtis Institute of Music under Carlos Salzedo, has been marked this season. Next season Mr. Salzedo plans to organize ensemble classes to be included in the regular work.

Of immediate interest has been the recital given by Florence Wightman of Philadelphia, pianist and harpist, who was awarded a piano prize in one of the annual contests of the National Federation of Music Clubs. The program given by Miss Wightman at the school concert included compositions for the harp that ranged from the works of the

Emily Jo Roberson gave a short talk on "The Program Motive," with piano illustrations. Mrs. Rob Roy McDonell, of Vallejo, was guest artist in songs by Puccini, Parker and May Foster. Josephine Wilson-Jones is president.

Mrs. Willis Collins directed the last February program of the Etude Club, devoted to early Italian and modern English composition.

A. E. SEE.

Hempel, Mortimer and Courboin Are Feted in Denver Concerts

DENVER, March 12.—Frieda Hempel appeared here on March 1, before a mammoth audience, in her "Jenny Lind" recital, under the management of A. M. Oberfelder. Miss Hempel was in ex-

Eighteenth Century masters to contemporary composers. On April 20 a recital by all the harp students will be given.

In the photograph reproduced above, Mr. Salzedo is seen standing by the harp at which Miss Wightman is seated. Other students in the group are, reading from left to right: Dorothy Power, Philadelphia; Caspar Reardon, Schenectady; Marion Blankenship, Lancaster, Pa.; Florence Schaffner, Lancaster; William T. Cameron, Providence; Emily Hepler, Ventnor, N. J.; Mary Muller Fink, Baltimore; Margaret Louise Reinhardt, Wilmington, Del.; Thelma Snyder, Harrisburg, Pa., and Floraine Stetler, Detroit.

cellent voice and aroused even more enthusiasm than on her previous appearances. She was assisted by Louis P. Fritze, flutist, and Erno Balogh, pianist. Myra Mortimer, contralto, and Charles M. Courboin, Belgian organist, appearing in the fourth Oberfelder intimate recital on March 4, were cordially received. It was Miss Mortimer's first appearance here, and she made an excellent impression, particularly in German lieder. Coenraad V. Bos, as accompanist, lived up to the high expectations that his previous appearances here had awakened. Mr. Courboin was obliged almost to double his program numbers in response to the demands for encores.

J. C. WILCOX.

OAKLAND PROGRAMS ARE MUCH ENJOYED

San Carlo Opera and Concert Lists Make up Fine Calendar

By A. F. See

OAKLAND, CAL., March 13.—Success attended the San Carlo Opera Company's short season in Oakland. Under the local direction of the Elwyn Bureau, five operas were presented in the Civic Auditorium. These works were "Aida," "Cavalleria Rusticana," "Pagliacci," "Lohengrin" and "Il Trovatore." Each was given the care Fortune Gallo employs in his admirable work. Bianca Saroya, Natalia De Santis, Rhea Toniolo, Emilio Ghirardini, Giuseppe Interrante, Manual Salazar, Franco Tafuro and Mario Valle sang important rôles with characteristic ardor and won corresponding praise. Carlo Peroni was a capable director.

The Elwyn Bureau presented Margaret Matzenauer in recital in the Civic Auditorium. She sang songs by Brahms, Schubert, Schumann and groups from Russian, French and Spanish schools, not forgetting American composers, chief among whom was Frank La Forge. Mme. Matzenauer is a singer always to be praised. George Vause was an able accompanist, also being heard as soloist.

The second spring concert by the San Francisco Symphony, under Alfred Hertz, in the Civic Auditorium, proved even more popular than the first. This series is typically a "citizens' series," sponsored by the Oakland Chamber of Commerce and the Oakland Forum. For orchestral fare we had Sibelius' "Finlandia," Liszt's "Les Préludes," Schubert's "Unfinished" Symphony, the "Flying Dutchman" Overture and the "Blue Danube" Waltzes.

Kajetan Attl was the harp soloist, playing Smetana's "Vltava" and Gounod's "Au Printemps." Mr. Attl made of his harp an interesting solo instrument.

Zannette Potter presented the San Francisco Chamber Music Society in concert in the new concert hall. Seating about 500, this hall has good acoustic properties, providing an ideal setting for chamber music. This was the first local concert after the Society's winter tour. San Francisco environs are justly proud of this organization. The Haydn D Major Quartet was the initial offering, played with delicacy, freedom and vigor. Arthur Foote's charming and impressionistic "Nocturne and Scherzo," written for the Society, was next given. Elias Hecht, founder, was added to the group for this number, and gave a thoroughly satisfactory demonstration of his ability as a flutist. Louis Persinger gave an accurate and authentic reading of the Bach Prelude and Fugue for violin alone. The closing number was Debussy's G Minor Quartet, delightfully read.

Guy Maier and Lee Pattison have been booked for a Pacific Coast tour for next January. Their availability for next season will be limited to ten weeks.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

The Truth About Gigli

To the Editor of MUSICAL AMERICA:

It has been rumored that Gigli did not sing the Detroit concert because there was no business, which was absolutely false, as Mrs. Hurst informed me that Gigli was appearing in her course and the house was all sold with the exception of the stage seats, which she was placing on sale the day the concert was to take place.

I am just in receipt of a letter from Mrs. Hurst, a copy of which I enclose herewith. If you will be good enough to publish this I will appreciate it very much.

R. E. JOHNSTON.
New York, March 8, 1926.

* * *

Mrs. Hurst's letter follows:
"Dear Mr. Johnston:

"I am astonished to hear that a rumor has reached New York of 'no audience for Gigli.'

"The truth of the matter is that we were sure of a capacity house. Orchestra Hall is two-thirds sold out on the Civic Music Association Series. All the single seats were sold, two extra rows of chairs in the pit, called 'auxiliary seats,' were gone, and we had only stage seats left for the Tuesday day and evening sale, which stopped when Mr. Gigli left for New York.

"We are all so glad Gigli is coming back, and he will appear before one of the largest audiences ever assembled here. Please correct this other erroneous statement immediately.

"ISOBEL J. HURST.
"Manager Civic Music Association of Detroit."

Organists Seek Organs

To the Editor of MUSICAL AMERICA:

A recent issue of MUSICAL AMERICA quoted as follows from an address by Dr. C. G. Reynolds before the Organists' Association of England: "There are two very curious facts connected with the calling of an organist which do not apply to that of other musicians. . . ."

Of one of these, he said: "We learn to play upon an instrument which belongs to someone else, and which we can hardly ever hope to possess."

This is the organist's problem, and sometimes the organist's tragedy. Especially noticeable in Southern California is the attitude of the churches in this

KANSAS CITY AUDIENCES

Ignaz Friedman and Tito Schipa Give Notable Recitals—Tipica Orchestra and Musical Club Appear

KANSAS CITY, Mo., March 13.—Ignaz Friedman, whose artistry encompasses the demands of most discriminating auditors, was heard as an attraction of the Ivanhoe Series, March 1, in an all-Chopin program.

Tito Schipa has invariably registered success in this city, and his last concert, which was a Fritschy series event in Convention Hall, March 5, was no exception. José Echaniz accompanied and was heard in solos.

The bi-monthly program of the Kansas City Musical Club was given in the Jack-O'Lantern, March 1, by the following members: Harriet Robinson, Vincent O'Flagherty, Edna Forsythe, Mary Witters, Mrs. Arthur Brookfield, Gladys Schnorp, Rozanne Clinton, Elizabeth Clinton, Mrs. William E. Lyons, Gladys Gwinn, Lilly Kowalski, Mrs. Leon

respect. There are many splendid instruments used only on Sunday for an hour or so, and not available either for recital, teaching or student practice. The violinist carries his instrument with him; the pianist can always find his instrument available; the singer, of course, is not dependent, but the organist is always at the mercy of the churches.

Is there no solution to this problem?

CHAS. M. CRAPSER.
Long Beach, Cal., March 13, 1926.

Oratorio Audiences Wanted

To the Editor of MUSICAL AMERICA:

The letter entitled "What Ails Oratorio?" in your issue of Feb. 20, was very interesting. I have tried to get in touch with Mr. Fuerst so that I may call his attention to the several oratorios which will be performed here in Milwaukee this spring. His name does not appear in the directory, and so the only way of reaching him is through your column.

The oldest musical organization in Milwaukee, the Musik Verein, will perform Haydn's "The Creation." The Arion Musical Club will perform Henry Hadley's "The New World" and Mendelssohn's Forty-second Psalm. The Milwaukee A Cappella Chorus, the youngest of these organizations, which has completed its thirtieth season, will perform Mendelssohn's "St. Paul." This certainly does not look as if we were neglecting oratorio.

I do not believe that conductors prefer programs of short, miscellaneous numbers and therefore offer such, but they are driven to it by necessity. It costs money to maintain a chorus, and guarantors are not easily found who will underwrite such an organization. Two concerts a season are a financial necessity. And then, what is wrong about singing short compositions by various composers? Surely there is such a wealth of that kind of musical literature that programs can be built that have much musical worth and educational value.

The chorus work in an oratorio is usually so heavy that two oratorios a year are out of the question. Take "St. Paul," you find twenty-one choruses, and if you can hold thirty-six rehearsals a year you are fortunate. So draw your own conclusions.

I know that there is not a dearth of inspired leadership in Milwaukee. If there were, our organizations would not

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Hinkle, Mrs. O. H. Westerman, Eva Wilson, Mrs. Robert McLin.

The Tipica Orchestra from Mexico City was heard in Convention Hall on March 2. The members, picturesquely attired in many hued serapes, elaborately braided suits and high peaked hats, play native marimbas, three-cornered lutes, and bandolons, as well as violins, 'cellos, bass viols and percussion instruments.

BLANCHE LEDERMAN.

Glen Ridge Applauds Community Chorus

GLEN RIDGE, N. J., March 13.—The Women's Community Chorus, Fay Simons Davis, director, appeared in concert recently in the Congregational Church. Assisting artists were the Tollesen Trio of New York; Mrs. Henry Ely, contralto of Newark, and Grace Bender, pianist. The Chorus sang numbers by Starnes, Vidal, Taylor, Gretchaninoff, Ganes, Jouberti, Dichtmont, Rubinsteim, Schenck and Davis. The Trio was heard in compositions of Tchaikovsky, Saint-Saëns, Godard and others.

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be intact. With William Boeppler, Dr. Protheroe, and Hermann Zeitz as directors, our performances are of a high order.

We have the singers, too, or these three programs would not be the order of things for the season. But where is the audience? Oh yes, we manage to get that by hard work and much persuasion. People need little coaxing to go to hear a celebrated artist, but we can't afford to hire those for oratorio, for it usually calls for a quartet.

The orchestra is also a necessity and represents a considerable financial item.

Truly the oratorio needs a stimulant, and I'm of the opinion that an audience is the thing that will do the work.

HELEN M. NOTT.

Milwaukee, March 9, 1926.

Terrible Tosti

To the Editor of MUSICAL AMERICA:

The question of musical taste in cities and in the provinces has been stirred up again, I notice. This time it is in England, where Dame Nellie Melba stated that London has "made enormous progress musically, but the provinces have not got much beyond Tosti's 'Good-bye.'"

If this be treason, to like Tosti, then why not take out the blame where it belongs? Dame Nellie herself did much to aid the vogue. If the audiences go wild over her own singing of "Good-bye," this doesn't necessarily mean it is their favorite song. If artists think numbers such as this are debasing, why do they sing them over and over, and spread them to the corners of the earth by means of phonograph and radio?

Indeed, the singers are much to blame for the standards cherished by audiences. I have yet to see listeners that did not react to the most beautiful song, simply and expressively given. Here is the remedy: Sing the crusade for taste and do not grumble!

ALFRED WARNER.

New York, March 10, 1926.

"GERONTIUS" ON COAST

Los Angeles Oratorio Society Records New Success

LOS ANGELES, March 13.—New honors were achieved by the Los Angeles Oratorio Society with a first performance of "The Dream of Gerontius" by Elgar. John Smallman conducted and his chorus of 200 imbued the mystic—if at times musically verbose work—with a spirit of exaltation. The concert attracted a large audience to the Philharmonic Auditorium.

Chief solo honors went to Richard Crooks in the tenor solo which, unfortunately is crowded largely into the first half of the oratorio. Fred Patton and Frances Warren Haynes of Los Angeles, sang the baritone and mezzo-soprano soli to good advantage.

The audience realized the dramatic-spiritual potency of the Elgar work, so well revealed under Mr. Smallman, to whom not a little of public applause was directed. BRUNO DAVID USSHER.

Mrs. Childs and Jean Bedetti Give Joint Recital in Providence

PROVIDENCE, March 13.—An important event of the season was the joint recital given by Emma Winslow Childs, Providence pianist, and Jean Bedetti, cellist of the Boston Symphony. On the program were Beethoven's Sonata, Op. 69, superbly played, and solo numbers for piano and 'cello. Mrs. Childs played

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with fine understanding. In her solo group, Nocturne in D Flat by Chopin and "Etude en forme de Valse" by Saint-Saëns, her technic, singing tone and artistry were recognized. An Adagio and Allegro by Boccherini and an Allegro by Valenti, as well as numbers by Fauré and Popper, showed Mr. Bedetti's sure mastery of his instrument. The audience was quick to appreciate his musicianship. N. BISSEL PETTIS.

KANSAS TEACHERS MEET

Hays is Scene of Convention, Including Excellent Programs

HAYS, KAN., March 13.—The eighteenth annual convention of the Kansas State Music Teachers' Association was held Feb. 25 and 26. H. E. Malloy, president, arranged the sessions.

The piano round table under D. M. Swarthout, Lawrence; the violin round table under Phillip Olsson, Junction City; and the voice round table under Frank Fraser Siple of Baldwin, were attended by a larger number of members than in previous years.

Outstanding features were papers by D. A. Clippinger of Chicago, Hazel Gertrude Kinsella of Lincoln, Neb., Charles Sanford Skilton, Frank A. Beach and Paul R. Utt.

The musical features included a concert by the Kansas City Little Symphony and two programs by members of the Association, as well as a concert by the combined glee clubs of the Kansas State Teachers' College.

At the annual business meeting, the three new members elected to the executive committee were Harold P. Wheeler of Manhattan, Louis U. Rowland of Baldwin, and Albert D. Schmutz of Newton. Mr. Rowland was elected secretary-treasurer, and Mr. Schmutz vice-president. Mr. Swarthout was elected president.

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BRANCHES OF MUSIC

Indiana Federated Clubs Hold Sixth Annual Meeting

[Continued from page 1]

F. S. C. Wicks, pastor of All Souls' Unitarian Church, Indianapolis, and a program of music for a model church service by the choir of the Second Presbyterian Church, Charles F. Hansen, director and organist, were also given.

Luncheon was served in the Lincoln room of the hotel, at which time special musical numbers were given by Mrs. Robert Blake and Anah Webb of Indianapolis.

There was no business session Thursday afternoon, as all delegates were guests of the Indianapolis Matinée Musicale at a concert in the Masonic Temple, the Lenox String Quartet giving the program.

On Thursday evening a banquet was given in the Lincoln Hotel in honor of Mrs. Edgar Stillman Kelley, Mrs. Robertson and other district officers, and the speakers on various programs. An informal reception followed the banquet.

Special musical numbers were given at the Friday morning session by the Settlement School Chorus of Christamore House, under the direction of Mrs. E. E. Fluckinger. Mrs. Kelley gave a talk on "The National Federation of Music Clubs as a Cultural Asset," which was broadcast from Station WFBM, the Merchants' Heat and Light Company.

At the Friday afternoon session, the address of Dr. Henry N. Sherwood, State superintendent of public instruction, "Music as a Contributory Force to Character Education," and an address by Dr. W. W. Boyd, president of Western College for Women, on "The Influence of Music on Other Studies," were broadcast from the same station.

A Boy Scout unit of Indianapolis, of which F. O. Belzer is chief, gave a harmonica demonstration at the Friday afternoon session.

Concert Events Applauded

The annual concert by the Federated Clubs was given on Friday night in the Travertine room of the Lincoln Hotel. On the program were: Josephine Au-mann, Shelbyville; Matinée Musical Chorus, Kokomo; Alice M. Meninger, Tell City; Alice T. Lucas, Muncie; the Lincoln Trio, Indianapolis; Lillian A. Flickinger, Indianapolis (in a group of songs by Edgar Stillman Kelley); Paula Kipp, Mrs. Kiser, Indianapolis; Louise S. Koehne, Helen Harrison Grossbrenner, Alberta McCain Gaunt, Helen Harrison, harpists of Indianapolis; and the Murat Chanters, with B. A. Orr, conductor, and Palmer C. Laycock, accompanist.

Saturday was given over to public school music and the junior and juvenile clubs. On the morning program were Mrs. Lenore Coffin, E. G. Hesser, first grade children, under Ivy Pearcey, Coburn School Orchestra, directed by Ada Clark, Girls' Glee Club of Manual Training High School, directed by Selma Zahl, and an address, "Relation of Music Clubs to Public School Music," by Mrs. Harry Bacher, Ann Arbor, Mich., who is chair-

man of public school music of the National Federation of Music Clubs.

Special musical numbers were given at the luncheon on Saturday. Mrs. J. H. Lowry and Mrs. G. O. Friermood sang, and a trio from Shortridge High School, made up of Helen Payne, Janet Little and Susan Grey Shedd, was heard.

Children's Clubs Appear

The closing session of the convention, Saturday afternoon, was entirely in the hands of the children's clubs. A business meeting was conducted by Velda Hazel and Alice Prow, president and secretary of the Bloomington Junior Musicale, after which the following program was given: "The Value of the Junior Club," Anne Walsh, Kokomo;

violin ensemble, Bedford Junior Club, Anne Webb, director; baritone solo, Mark Peden, Community Glee Club, Spencer; piano, Catherine Stafford, Indianapolis Matinée Musical, student section; chorus, Nevin Study Club, Indianapolis, Miss Hobson, director; violin, Harriett Payne, Indianapolis Matinée Musicale, student section; piano, Doris Manuel, Mace Junior Club; voice, Thelma Nichols, Junior Music League, Logansport; chorus, Polymnia Club, Crawfordsville, Flora Rogers, director; flute, Mary Garrett, Muncie Junior Club; cello, Craven Ermshwiler, Bluffton, Junior Matinée Musicale; and numbers by Worthington High School Glee Club, Helen Bonham and Marjorie Hughes, Bluffton. FLORENCE HARRIS FIFE.

Nina Morgana to Sing in Opera Series at the Teatro Colon in Buenos Aires

(Portrait on front page)

NINA MORGANA, soprano, at the conclusion of a busy season spent as a member of the Metropolitan Opera Company and in concert-giving, will sail on April 24 for South America, where she has been engaged to sing this summer at the Teatro Colon, Buenos Aires.

Miss Morgana will make her début there during the first week of the season at the end of May, singing *Ophelia* to Titta Ruffa's *Hamlet* under the baton of Gino Marinuzzi. Other leading rôles which she will sing are chosen from the operas of the Italian, French, and German repertoire and include *Rosina* in "The Barber of Seville," *Gilda* in "Rigoletto," *Micaela* in "Carmen," *Filina* in "Mignon," *Aennchen* in "Der Freischütz" and *Sophie* in "Der Rosenkavalier."

Before concluding her season at the Metropolitan—where she has been re-engaged next year for her seventh consecutive season—Miss Morgana will sing the part of *Gilda* in "Rigoletto" on March 27.

Miss Morgana will return to this country in September in time to fill concert engagements before the opening of the Metropolitan season.

Miss Morgana is a conspicuous example of an American-born singer who has won steady success in opera and concert. She was born in Buffalo, N. Y., of Italian parentage. Her voice early attracted attention, and after extensive study she made her début in concert. She made her New York recital début in Aeolian Hall, Oct. 24, 1918. She had been heard previously in other cities of the United States. Miss Morgana was subsequently engaged for the Metropolitan Opera, where she has sung a succession of important rôles. She was married in June, 1921, to Bruno Zirato, former secretary to the late Enrico Caruso.

Shelbyville Forms Junior Club

SHELBYVILLE, IND., March 12.—At the home of Mrs. J. A. Conrey here, thirty music students of advanced study on March 10 formed a music club of students between the ages of eight and twelve. It will be known as the Mozart Club, and be sponsored by the Senior Music Study Club. Mrs. Conrey gave a brief history of music to the young members. The officers are: Betty Bryan, president; Margaret O'Neil, vice-president; Martha Billmann, secretary; Mary Conger, treasurer, and Mrs. Conrey and Mrs. Thomas Crozier, directors. Piano numbers by members closed the program. H. EUGENE HALL.

ADVANCE BOOKINGS

Changes in, and additions to, this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Crooks, Richard—Chicago, March 28, Studebaker Theater; Detroit, March 30, with Detroit Symphony.

Hess, Myra—Detroit, March 30.

Jacobsen, Sascha—Washington, March 30; Baltimore, March 31.

Levitzki, Mischa—New York, March 30, Carnegie Hall.

McCormack, John—San Francisco, March 28, Civic Auditorium.

Stratton, Charles—Buffalo, April 3.

Styhr, Magnhild—New York, March 28, Aeolian Hall.

Thursfield, Anne—New York, March 29, Aeolian Hall.

Keener, Suzanne—Atlanta, Ga., April 1, 2 and 3.

Van der Veer, Nevada—Detroit, March 30, with Detroit Symphony.

Vreeland, Jeannette—Detroit, March 30, with Detroit Symphony.

Warren, Henry Jackson—Laconia, N. H., April 2.

ORGANIZATIONS

Chamber Music Society of San Francisco—San Francisco, March 30.

Flonzaley Quartet—Lindsborg, Kan., March 28.

Hart House String Quartet—Toronto, March 29, Hart House Theater.

Cincinnati Zoo Season of

Summer Music Announced

[Continued from page 1]

years connected with the Cincinnati Opera, under Ralph Lyford's direction, and for several years with the Philadelphia Civic Opera, will be stage director.

The schedule will permit of the alternation of two operas nightly throughout each week, with Saturday evening devoted to symphony concerts. There will be an orchestral concert each afternoon of the week, including Sunday. At the evening concerts, members of the company will be heard as soloists.

The schedule includes "Tannhäuser," for the opening night, "La Traviata," "Martha," "Tosca," "L'Elisir d'Amore," "Madama Butterfly," "Carmen," "Lucia di Lammermoor," "Rigoletto," "Aida," "Lohengrin," "Faust" and a double bill, made up of Isaac Van Grove's "The Music Robber" and Paer's "Il Maestro di Capella." The enterprise is underwritten by two prominent Cincinnati women, who do not wish to have their names announced.

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ETHEL GROW

People and Events in New York's Week

VARIETY OF MUSICAL FARE SATES BROOKLYN EPICURES

Boston Men Play de Falla Music—Hartmann Quartet and Brooklyn Orchestra Appear

BROOKLYN, March 13.—Elsie Bishop, mezzo-contralto, was heard in recital of Russian songs at the Master School of Music on the afternoon of Feb. 27. Kurt Schindler accompanied and also explained in interesting fashion the various songs on the program. Miss Bishop sang Tchaikovsky's "Kein Klagelaut" and "O singe mir, Mutter, die weise," "The Sleeping Princess" by Borodin, "My Little Room" and "The Peasant's Cradle Song" by Moussorgsky; "Lilacs," "Morning," "How Sweet the Place" and "Floods of Spring" Rachmaninoff, and numbers by Rimsky-Korsakoff and Gretchaninoff. The singer disclosed good taste and interpretative ability.

The Brooklyn Orchestral Society, Herbert H. Braham, conductor, gave its second subscription concert at the Opera House of the Academy on March 1. Alice Godillot, soprano, sang two groups of songs, with Harry Oliver Hirt at the piano. Mme. Godillot possesses a pleasing voice which she used skillfully. The orchestra was heard in the Overture to "Euryanthe," the Fourth Symphony by Mendelssohn, "Stenka Razin" by Glaz-

zounoff, and "Tales from the Vienna Woods" by Strauss. The orchestra is developing rapidly in its responsiveness and tone color, and the large audience showed its appreciation for the good work of Mr. Braham and his men.

The Boston Symphony, Serge Koussevitzky, conductor, appeared at the Academy on March 12, playing excerpts from de Falla's ballet, "El Sombrero de Tres Picos." Other numbers on the program were the Concerto for String Orchestra in E Minor by Vivaldi; Haydn's Sixth Symphony, and two Wagner excerpts, the Prelude and Liebestod from "Tristan und Isolde" and the Prelude to "Die Meistersinger."

The Hartman String Quartet, Arthur Hartman, first violin; Bernard Ocko, second violin; Mitja Stillman, viola, and Lajos Shuk, cello, assisted by S. Rumschisky, Russian pianist, gave a program of chamber music at the Academy of Music on March 14. The Quartet in A by Gliere, Piano Quintet of Franck and Quartet, Op. 41, Schumann, were heard.

Dorothy Jardon, contralto, was heard in a benefit recital for the Monastery of the Precious Blood, at the Knights of Columbus Clubhouse on March 7. Excerpts from "Carmen" and "Thaïs," and groups of modern songs were features of the program. Lyman Wells Clary, baritone, was assisting artist.

ARTHUR F. ALLIE.

Barrère Little Symphony to Tour After New York Series

On Sunday evening, March 21, the Barrère Little Symphony will give the last of a series of three concerts at the Henry Miller Theater. The novelties on this program will include the "Outlandish Suite" by Susan Dyer, a Handel Concerto for Harpsichord and Orchestra, with Lewis Richards as soloist, and "La Rumba" (Impressions from Cuba) by Maganini. The Little Symphony will be heard in a concert of the St. Cecilia Society under Victor Harris on March 23, and will continue its Sunday evening radio concerts through Station WEAF until the end of March. Then Mr. Barrère, with the Little Symphony and Barrère Ensemble, will begin a Western tour, giving concerts in all the cities of the Pacific Coast. The tour is arranged with a concert almost every day, and it will be the first of June before the organization returns to New York.

Suzanne Keener to Fulfill Spring Engagements

Suzanne Keener's "costume recitals" are meeting with gratifying success and she has many engagements to fulfill this spring. On March 25 Miss Keener sings for the second time this season in Miami, Fla., this date being arranged owing to a request that she be heard again in a different program. Following the Miami concert she will

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give three recitals in Atlanta, Ga., as soloist with the Emory Glee Club of Emory University, in which she will give folk-songs of five nations in costume. Miss Keener will then come North for recitals at State College, Pa.; Milton, Pa.; Winchester, Mass.; Poughkeepsie, N. Y., and Philadelphia, Pa., the last being a fifth reengagement in as many years.

Zerffi Pupils Please in Recital

Four pupils of William A. C. Zerffi gave an interesting concert at his studio before a considerable gathering. The singers were Dorothy Smith, who sang an aria from "The Marriage of Figaro," two songs of Bennett and a group by Ward, Strickland and Rogers; Helen Rogers, who gave numbers by Monroe, Schindler, Fenner, Ponce, Barnett and Scott; Monica Hefferman, who sang "Happiness" by Edwards and songs by Denza, Heckel, Bohm, Cooke and Lehman; and Ethel Pfeifer, heard in arias from "La Bohème" and "Cavalleria Rusticana," the Canzonetta of Loewe, and songs of Glen, Hamilton and Terry. Mrs. Zerffi was an efficient accompanist. All four singers showed seriousness of purpose and careful guiding of their natural talents.

"Merry Widow" Music Pleases at Capitol

Owing to the length of "The Merry Widow," which is being given at the Capitol Theater, there are no additional features on the program other than the special presentation surrounding the production and the current edition of the Capitol Magazine. A colorful music score utilizing the brilliant themes of the original play by Franz Lehár has been compiled by David Mendoza and Dr. William Axt. The picture is also preceded by numbers from the original "Merry Widow," played by the orchestra. This is followed by the "Merry Widow" Waltz, staged by Chester Hale and danced by Ruth Southgate and Dan McCarthy.

Ellen Ballon Plays in N. Y. Residence

Ellen Ballon, pianist, was one of the participating artists at a social gathering and musicale given recently at the Park Avenue home of William Sullivan. Miss Ballon shared the program with Mary Lewis and Edward Johnson of the Metropolitan. She played Rachmaninoff's C Sharp Minor Prelude and a Scherzo by Mendelssohn. Miss Ballon appeared in the Atlantic City musicale series at the Chalfonte-Haddon Hall, with Julia Claussen and Paul Althouse.

Horace Johnson to Return to America

Horace Johnson, American composer, who, accompanied by his wife, has been making an extended tour of Europe, is at present living near Salisbury, England. During his stay abroad Mr. John-

son has written five piano compositions, as well as several new songs and orchestral works. His most recent numbers are "Trees at Night" for piano and a vocal number, "Cara Mia," in both of which he had the collaboration of Mrs. Johnson, who wrote a descriptive verse for the former and the lyric for the latter. Mr. Johnson's orchestral suite is to be played by the Bournemouth Symphony the latter part of March. A number of his songs have been broadcast in England by Dorothy Bennett, soprano. Mr. and Mrs. Johnson plan to leave Salisbury in June and will spend a few months touring England, Scotland and Ireland and, via Belgium, will go to Bavaria, where they will spend at least part of next winter. According to their present plans, they will return to this country in the spring of next year.

St. Cecilia to Give Birthday Concert

The St. Cecilia Club, of which Victor Harris has been the conductor since its foundation, is to celebrate its twentieth birthday on the night of its final concert for this season, March 23, in the ballroom of the Waldorf-Astoria. As it existed four years before the date of its first meeting, on April 6, 1906, under the name of the Tuesday Morning Singing Club, it is now some twenty-four years since the Club has been singing under its conductor. The program for this concert has a number of "first performances" and will include a group of pieces composed for it by its conductor in 1906-16 and the last in 1926. George Barrère and his Little Symphony will assist.

Irma Caron to Sing Aboriginal Chants

Irma Caron, French-Australian soprano and disease, will present a program of an unusual character at the Central Park Three Arts Theater on March 21. Mlle. Caron is an exponent of hitherto unheard Australian aboriginal chants, New Zealand Maori folk-songs, operatic numbers and ballads culled from the melodies of Java and Sumatra. These songs are sung in English, Maori and Malay languages, presented in character costume. Mlle. Caron is a graduate of the King's Conservatorium, Dresden. She is the daughter of the late Leon Caron, a composer and conductor who was widely known in the Antipodes.

Szigeti to Play Beethoven Concerto In Centenary Year

Following his appearance with the Chicago Symphony, playing the Brahms Concerto, Joseph Szigeti was engaged to appear with that organization next season. As 1927 is Beethoven's centenary year, Mr. Szigeti will play the Bonn composer's Concerto. The Moscow Beethoven Festival Committee is also contemplating a performance of the Beethoven Concerto with Mr. Szigeti as soloist and Otto Klemperer conducting, in April, 1927.

Friends to Give "St. John's Passion"

The annual Lenten performance of Bach's St. John's Passion by the Society of the Friends of Music, will be given the afternoon of March 21 in Town Hall. Artur Bodanzky will conduct. The chorus of the Society, trained by Stephen Townsend, will participate; the orchestra will be that of the Metropolitan Opera. Soloists will be Ethyl Hayden, soprano; Mme. Charles Cahier, contralto; George Meader, tenor; Gustav Schützendorf, baritone, and William Gustafson, bass.

Rosa Low to Sing at Benefit

Rosa Low, American soprano, who has just completed a tour to the Pacific Coast with Beniamino Gigli, tenor of the Metropolitan Opera Company, has been engaged to sing at the benefit for the Mary Free Bed Guild of Christ Hospital at the Dickenson High School in Jersey City on May 13. Alberto Salvi, harpist, and Colin O'More, tenor, will appear on the same program.

Gigli to Tour Under Johnston Banner

Beniamino Gigli, tenor of the Metropolitan Opera Company, will return to America on Sept. 28 and will begin a tour of ten concerts on Oct. 1, under the management of R. E. Johnston.

IN NEW YORK STUDIOS

On Feb. 13 Rose Knoeller-Stuhlmann, lyric soprano, gave a recital in the studio of Charles Tamme. Her songs, consisting of Italian, French, German and English groups, were well chosen. The first number, "In Mezo Al Mar," by Sadero, won her audience at once, enabling her to complete her program of twenty numbers with brilliancy and ease. Mrs. Stuhlmann has been soloist on several occasions for the Greenwich Village Historical Society, and is heard frequently over the radio. * * *

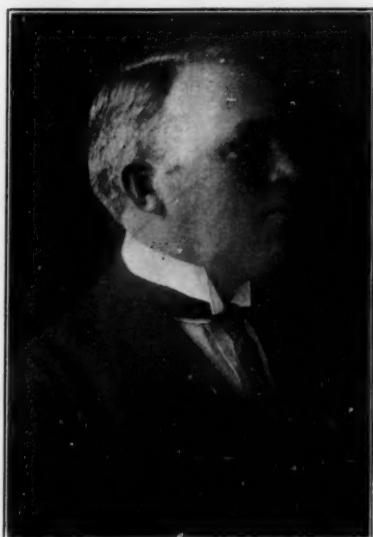
The weekly radio program was broadcast from the La Forge-Berumen Studios through station WOR on Feb. 27. The artists were Hazel Dorey, pianist, and Gill Valeriano, the young Spanish tenor, who was heard recently in a début recital. Alice Vaiden accompanied Mr. Valeriano. On March 6 Lillian Hundicker, soprano, and Edith McIntosh, pianist, presented the radio program. Frank La Forge accompanied Mrs. Hundicker at the piano. Frances Alcorn, dramatic soprano, sang with success at a concert given at the College of the City of New York on March 2. Miss Alcorn was in excellent voice and her numbers were delightful, especially the "Hills" and "Song of Love" by Mr. La Forge, who accompanied. Miss Alcorn substituted for Hulda Lashanska. Flora Bell, coloratura soprano, appeared at the Salmagundi Club on March 7. Miss Bell sang with brilliance and was enthusiastically received. * * *

Richard Hale, baritone from Mr. Saenger's studios, has had a busy year. Commencing early in the fall he sang in several performances of "Rigoletto" with Lucy Gates, throughout the West, and in October fulfilled a number of concert engagements in California, returning in time for his first eastern concert with Queena Mario, before the Mundell Club of Brooklyn. On Dec. 12, in Aeolian Hall, Mr. Hale's annual recital drew a cordial audience. The first week in February he gave recitals in New York, Richmond, Va., and Rogersville, Tenn., returning to New York for the première of Stravinsky's "Les Noces," in Aeolian Hall on Feb. 14. On Feb. 17 Mr. Hale sang "Escamillo" in Oscar Saenger's evening of opera in English before the National Arts Club, and was again heard in recital with Frances Nash, on Feb. 20, at the Studio Guild. * * *

Claude Warford's pupils are fulfilling engagements. Joseph Kayser, baritone, gave a recital in Burlington, Wis., on March 4. He also sang at the Elks' Club in Milwaukee on March 5. Carl Rupprecht, baritone, gave a joint recital on March 5 in Orange, N. J., with Russell Kingman, cellist, and Ethel Kingman, pianist. Two other Orange engagements for this baritone were on March 13 and on April 10. Marion Callan, soprano, was soloist with the Claudio String Quartet in Newark recently; Florence Otis, soprano, was soloist at the University Heights Men's Club on March 3. Constance Roe, soprano, sang at a dinner given in honor of the Governor of New Jersey at Newton, N. J., on March 9. She was at that time engaged to sing at a concert for the Boy Scouts, in the same town, on March 23. Grace Farrar, soprano, sang for the Friday Afternoon Club of Brooklyn on March 19. Bert Gardner continues singing one of the leading roles in "Hello, Lola," now on tour. Jack Leahy, tenor, is with the "Louie the Fourteenth" Company. The Berry twins are singing for the D. A. R. at Roosevelt House on March 23.

Louise Stallings to Sing in New York

Louis Stallings, soprano, will give a recital in Aeolian Hall on April 7. Miss Stallings sang for the Summit Glee Club under Arthur Woodruff in Summit, N. J., Feb. 24 and appeared in the Mundell Morning Musicales series in Brooklyn on March 5, being reengaged following the concert. She will sing in "Elijah" with the Bridgeport Oratorio Society under Frank Kasschau on April 20, and will appear at the Lexington Spring Festival on May 4 and 5.



FRANKLIN RIKER has joined the Playhouse in the Hills Association, established and conducted by Katherine Frazier at Cummington, Mass. The other members are Bruce Simonds, piano and history of music; Katherine Frazier, harp and harmony; Hugo Kortschak, violin; Emmeram Stoerber, cello, and Frances Teal, Dalcroze Eurythmics and Solfege. The season begins June 23 and ends Sept. 9. Concerts are given by the Playhouse Trio and others.

Walter Leary Appears in Recital

Walter Leary, baritone, gave a concert at Hotel Majestic on March 9, assisted by Irene Peckham, pianist. Mr. Leary began his program with Handel's "Hear Me! Ye Winds and Waves" in which the dramatic character of the text was presented in fine style and clear diction. Reimann's "Minnelied"; Brahms' "Die Mainacht" and "Zuegnung" of Strauss, superbly done, completed the first group. Songs in French by Faure, Georges, Rhené-Baton and Gretchaninoff, in which the Chanson Espagnole by Georges was redemand, and in English by Rachmaninoff, Hammond, Chadwick and Grieg, completed his printed list, to which was added at least six encores. Mr. Leary has a musical voice of moderate power, resonant, well placed and with no weak spots in the registers. His interpretations are intelligent and always interesting, while his pleasant personality adds considerably to his success. Miss Peckham is quite young. She played D'Albert's Gavotte and Musette, the Valse Op. 42, of Chopin; MacDowell's "Clair de Lune" and Liszt's "Campanella." Her natural talent, poise and well developed technic are quite unusual for a girl of about fifteen. She played a Chopin étude for an encore. Eugene Bernstein provided excellent accompaniments.

G. F. B.

Regina Kahl Acclaimed in Washington, Pa.

Regina Kahl, soprano, won plaudits when she sang in the State Theater of her "home town," Washington, Pa., recently. Miss Kahl's program began with "Es Schre ein Vogel" by Sinding, "Der Traum" by Rubinstein, "Die Post" of Schubert, Wolf's "Verborgenheit" and Wagner's "Im Treibhaus," and included a French group by Paulin, Debussy and Tremisot, an American group by Wagenaar, Carpenter and Kramer, and a final set of songs by Liuzzi and Santoliquido, whose "Poesie Persiane, No. 3" Miss Kahl had arranged. Helen Ballard was the singer's regular accompanist and Margaret B. Acheson of Washington appeared at the piano for a surprise group at the end. Miss Kahl responded to eleven encores and was the recipient of large floral tributes.

Pilzer Conducts at Rialto Theater

John Murray Anderson's revue "Venus in Greenwich Village," features Fay Lamphier (Miss America), at the Rivoli Theater. Rubey Cowen has written special music and lyrics; Boris Petroff arranged the dances, and Herman Rosso designed scenes and costumes for this number. Music, under the general direction of Nathaniel Finston, includes an overture, "Irish Rhapsody," of Herbert, by the orchestra, conducted by Irvin Talbot. Harold Ramsay plays "Dinah" at the organ and the Melody Sextet plays

"Tuneful Tid-Bits." The Rialto introduces Maximilian Pilzer, the new musical director, Irvin Talbot having been transferred to the Rivoli. Mr. Pilzer conducts the orchestra through the opening overture "Eileen" by Victor Herbert, after which "Glimpses of Ireland," a Fox "educational scenic" and an incidental reminder of St. Patrick's Day is seen. The Lyric Quartette, singing popular melodies, and the Rialto Cinemevents, a news reel especially edited for the Rialto, follow. Hy C. Geis plays "A Bouquet of Roses" as an organ solo, and then Termini, who plays every kind of string instrument with finger and bow, precedes the feature film.

Chamber Society to Give Bach Première

The fifth and final concert of the season of the New York Chamber Music Society Sunday Salons will be given at the Hotel Plaza, Sunday evening, March 21. The American première of a Johann Sebastian Bach work will be the feature, the "Wedding Cantata," known in musical archives as "Vergnugte-Pleissenstadt." In this the Society will be assisted by Cora Chase, soprano, Dorothy Pilzer, contralto, and Meredith Wilson, flute. A Henry Hadley Manuscript, "Andante and Scherzo" will also be given, along with the Dvorak "American" Quartet and the Thuille Sextet.

Edmund Burke to Sing at Spartanburg Festival

Edmund Burke, Metropolitan Opera baritone, has been engaged to sing the rôle of Escamillo in "Carmen," when that opera is performed in concert form at the forthcoming May Music Festival in Spartanburg, S. C. Mr. Burke has sung this rôle at the Royal Opera in Covent Garden, London, and also many times with the Melba Opera Company in Australia. The opera will be sung in English text when presented under the direction of Frederick W. Wodell of Converse College.

De Muro Appears for Newspaper Women's Club

Bernardo De Muro's only March appearance in New York was made as the guest of the Newspaper Women's Club at the newspaper ball, on March 12 at the Ritz-Carlton. The tenor, who appeared in recital in Aeolian Hall last October, was invited by Karl K. Kitchen of the New York Evening World, stage manager of the festivities, to be the only singer on the program.

N. Y. Symphony Again to Give Concerts in Mecca Auditorium

The New York Symphony will again give a series of concerts in Mecca Auditorium next season, according to a statement made by Harry Harkness Flagler, president of the board of directors, just before sailing for a tour of the West Indies on Feb. 17. He said that the giving of the Symphony's Sunday series in this hall had proved most successful, more than 50,000 persons having attended the first fourteen concerts there.

Elly Ney to Give New York Recital

Elly Ney, pianist, who recently toured seventy-six European cities within a few months, will give her only New York recital of the season in Carnegie Hall on March 24. Mme. Ney has returned from the Coast, where her engagements included an appearance with the Portland Symphony, her husband, Willem Van Hoogstraten, conducting.

Bernard Laberge to Make Booking Tour

Bernard Laberge of the Bogue-Laberge management, leaves New York on March 25 for a two-months' booking tour of the United States and Canada. In addition to the regular members of the bureau, Mr. Laberge will represent Vladimir Rosing, Russian tenor, Leo-Pol Morin, pianist (in conjunction with Robert Imandt, violinist, in sonatas recitals), and Palmer Christian, organist.

New Gena Branscombe Work Heard

Gena Branscombe's "The Dances of Fjaard," for women's voices and chamber orchestra, was given its first performance at the concert of the New York Matinée Musicale in the Hotel Ambassador on the afternoon of March 14, under the composer's direction. The program also contained an arrangement made by Miss Branscombe for celesta and string quartet of Mozart's "Theme with Variations."

MR. BURNHAM ENTERTAINS

Olga Petrova is Honor Guest At Musicales in Pianist's Studios

On a recent Sunday evening Thuel Burnham gave another of his delightful musicales at his studios. The guest of honor on this occasion was Olga Petrova, and the artists Alba Vietor, violinist; Radiana Pazmore, mezzo-soprano, and Mr. Burnham, pianist.

Mme. Vietor, in the first movement of the Tchaikovsky Concerto, several numbers from the classics and a group of Dutch and Spanish dances, displayed an almost faultless technic and a warm singing tone. She was especially well received in the Spanish dances, which she interpreted with marked spirit and rhythm. Miss Pazmore, in French, American, German and Russian songs, in their original tongues, was recalled several times after each group for her beautiful style and diction and her rich, flexible voice.

Mr. Burnham, in a mixed program, picked at random largely from requests, was received with enormous applause. His deep and luscious tone, and his boundless enthusiasm and power were, as always, in evidence. He was recalled many times and responded with encores. Grace Bender, a pupil of Mr. Burnham's, was the accompanist, and added much by her artistic and sympathetic assistance.

Morris to Play Brahms Program

Harold Morris will give the fifth artist's recital at the Institute of Musical Art on the evening of March 24, when a program of piano music by Brahms will be heard. The F Minor Sonata, Op. 5, affords the bulk of the list, which also includes a gavotte by Gluck, two intermezzi, a ballade, a capriccio and a rhapsodie.

Stella De Mette Sings in West

Stella De Mette, mezzo-soprano of the San Carlo Opera Company, began a short concert tour on Feb. 1. She appeared with the Los Angeles Philharmonic on March 1, in Los Angeles, and on March 8 in Pasadena. On the evening of March 7 Miss De Mette had a concert at the Olympic Auditorium, Los Angeles.

De Gogorza Joins Curtis Institute Faculty

Emilio de Gogorza has become a member of the vocal faculty at Curtis Institute of Music in Philadelphia. His teaching is confined to three days a week. He is in addition fulfilling many concert engagements, which have included a recital in Hartford on March 10, and one in Boston on March 14.

Sylvia Lent Plays at Toledo Reception

Following her appearances with the Detroit Symphony in Detroit on Feb. 25 and 26, Sylvia Lent, violinist, visited Mrs. Guy Melville Locking in Toledo. She was the guest of honor at a musical and reception in the Park Lane Hotel, where many of Toledo's prominent musical people gathered to hear her play.

Last of Series to be Given by Tas and Loesser

Helen Teschner Tas, violinist, with Arthur Loesser, will give the final evening of music in the series of three this season, on Friday evening, March 26. The program begins with Nardini's E Minor Concerto and includes two Sonatas, the Fauré and the Beethoven in G.

"Iolanthe" to be Revived in New York

A revival of Gilbert and Sullivan's opera "Iolanthe" is announced for April in New York by Winthrop Ames, producer. If the production of the light opera is a success Mr. Ames hopes to establish a permanent répertoire company to play several Gilbert and Sullivan operas every year, and make tours of the larger cities.

Van der Veer and Patton to Sing at Festivals

Nevada Van der Veer, contralto, and Fred Patton, baritone, are among the artists who have been engaged for the annual Spartanburg, S. C., Music Festival this spring. Another important festival that will enlist these singers will be in Pittsburgh, Kan., in April.

Newark Hazomir Society to Give New York Concert

The Hazomir Choral Society of the Newark Y. M. & Y. W. H. A., a chorus

of seventy-five, under the direction of Zavel Zilberts, announced a concert on March 17, under the auspices of the Joseph Warren Masonic Lodge and the Joseph Warren Eastern Star Chapter, in the grand lodge room, Masonic Hall, Twenty-Third Street and Sixth Avenue, New York. This organization gave a concert at the Brooklyn Jewish Center, Sunday evening, March 7, and will give another concert for the Level Club of New York on March 24.

Marie Miller Visits Florida

Among various recent engagements of Marie Miller, harpist, was one in Wilkes-Barre, Pa., in which she scored significant success on Feb. 19. Miss Miller will appear in several recitals in Florida during the present month. Next season the Associated Artists will have charge of her bookings.

Hess-Scharrer Kinship Denied

Official denial has been received from the office of George Engles of the statement concerning kinship between the English pianists, Irene Scharrer and Myra Hess. According to the announcement, close friendship exists between the twain, but no blood relation.

Katherine Bacon Plays in British Isles

Katherine Bacon, pianist, who is now in England, has appeared recently in Aberdeen, Glasgow, Belfast, Newcastle, Birmingham, Cardiff and London, where she has played twice.

PASSED AWAY

Dr. Franklin Morris Class

Dr. Franklin Morris Class, physician and composer, died recently in New York. Dr. Class was born in New York on May 2, 1881. He graduated from Harvard in 1903, taking his A. B. "cum laude" in music, which he studied principally under Walter R. Spalding and J. K. Paine. He went to Columbia for his medical course, receiving his M. D. in 1907, and was at once accepted as a member of the staff at Bellevue Hospital, New York. Besides composing a work for the Hasty Pudding Club of Harvard in 1903, he wrote numerous piano pieces, choruses, motets, chamber music and songs. He was a member of the music committee of the MacDowell Club for eleven years. Thirty of his songs and twenty piano compositions have been published.

Mary Eldridge

Mary Eldridge, patron of music and philanthropist, died at her home in Norfolk, Conn., on March 12, after an illness of three years. According to an Associated Press dispatch, Miss Eldridge had made many gifts to her native town, among them a fountain on the village green in memory of a member of her family. For a number of years, Miss Eldridge sponsored a music festival at Norfolk in which the most prominent artists of the time took part. Miss Eldridge was in her eighty-fourth year.

Charles Remington

Charles Remington, journalist, brother of Pierre Remington the well-known operatic bass, died at his home in New York on March 7. Mr. Remington, who was forty-nine years old, was born in Malone, N. Y., and began his newspaper career on the Brooklyn Eagle. For five years he had been connected with the Wall Street Journal as expert on railroad finance.

Arthur A. Andersch

GRAND RAPIDS, MICH., March 13.—Arthur A. Andersch, pianist, composer and teacher, director of the Arthur Andersch Piano School in this city, died after a fall from a window at Battle Creek on March 6. Mr. Andersch was born in Grand Rapids in 1880, and received his musical education in Germany. He was unmarried and is survived by a brother.

VIOLA CRAW PARCELLE

Theodore Cook

BOSTON, March 13.—Theodore Cook, a well known musician of this city, died Monday after an illness of four years. He had been affiliated with the Tremont Theater Orchestra for twenty-five years, was a member of the People's Symphony and a charter member of the Boston Musicians' Protective Association. He is survived by a daughter and a son. W. J. PARKER.

On Creating Listeners for Orchestral Music

ROCHESTER, N. Y., March 12.—Orchestral music may provide one of the chief glories of the modern motion-picture theater. But it has been claimed that before the public can be trained to like the better music of this type its interest must be drawn with entertaining programs.

Orchestral listeners must be slowly created. Their likes must be consulted, gratified and stimulated. By the slow process of maturing, a real audience for orchestral music is created.

Vast strides have been made in recent years in America, and the progress of the future will doubtless be even greater. It is owing in large part to the generous activities of patrons of orchestras that the golden harvest of appreciation has been made possible.

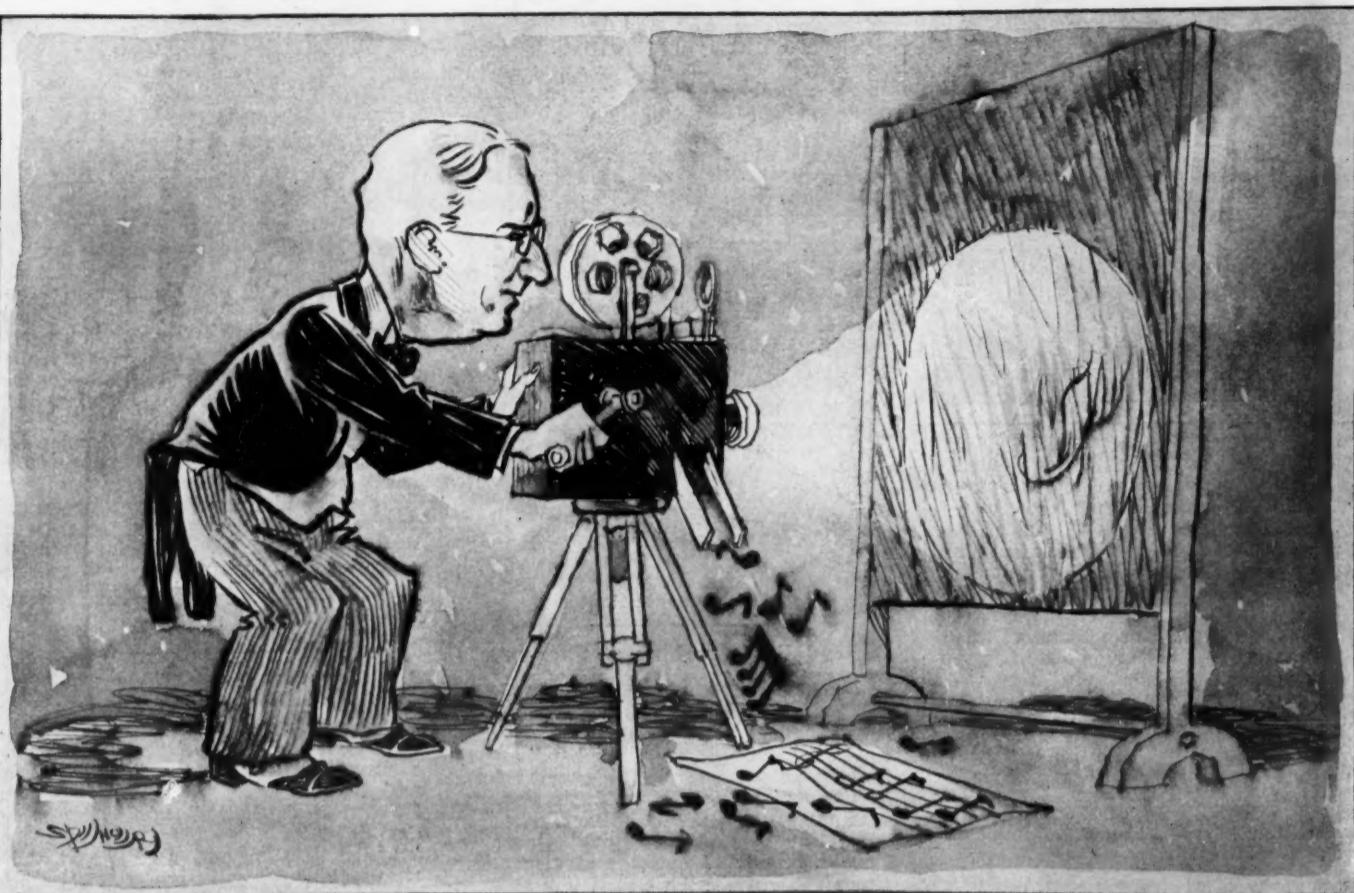
George Eastman, promoter of Rochester's music, in a recent interview given before starting on a six-months' journey through British East Africa, expressed his views of the development of music in this city. Mr. Eastman, in reviewing his experiences of the last three and a half years, considers that there is a steady growth of music in America, that people are finding in it a "new relaxation, a new mental and emotional stimulant and inspiration."

He declared that he found in the operation of the Eastman Theater and the Eastman School of Music, community projects devoted to improving the public's taste in music, a gratifying response which indicates that the next twenty years will show a marked advance in public knowledge and appreciation.

He is particularly firm in his belief that the motion picture theater is one of the greatest potential forces for the development of musical appreciation today, and while he said that he expected no definite results from the local experiments until five years have passed, encouraging results have led to the conviction that motion picture audiences no longer are satisfied with cheap and hackneyed musical programs, but are cultivating a taste for something finer.

Establishment of a symphony orchestra in Rochester, he went on, has resulted in increasing audiences from a meagre orchestral public to weekly concert audiences averaging nearly 2500, "without the lure of star soloists as drawing cards, but purely through genuine interest in orchestral music."

"Orchestral listeners cannot be ground out in machine-made fashion—so many a week," Mr. Eastman said. "Experience has shown this. It is a slow educational process that yet is doomed to failure if it is labeled 'educational.' The influence of good music must be gradual and unenforced. It must be absorbed without any evidence of pedagogic purpose or supervision. The motion picture theater can simply provide the means



A NOTED MAECENAS TURNS THE CRANK

George Eastman, Donor and Patron of the Eastman School and Theater and the Rochester Philharmonic, Is Pictured by Dick Spencer, in the Function of Creating a New Medium for Music Through His Endowments of Rochester Art Projects, Including the Cinema

and the opportunity—the rest must be left to acquaintance and time."

Experiments in opera and English resulted in the finding of the "probable existence of a new American public for the music drama form of entertainment," Mr. Eastman said, explaining that such work on a small scale had disclosed "a genuine interest in opera in the language of the country."

"The idea of better music for motion pictures was not new nor startling by original conception with Rochester. Leading theaters in New York and Chicago were already working toward that end when we came into existence. With us, however, it was the primary consideration. We were moved, as were the others, with the purpose of elevating the standard of picture presentation but with the further idea of definitely striving, through the medium of these presentations, to increase the public which might be interested in orchestral concerts and better music generally.

"We planned first to create a demand

for better music through the inclusion in our regular picture programs of standard overtures and other numbers, repeated at sufficiently frequent intervals to permit the public to become acquainted with them. Following the creation of the demand, we arranged to supply it through the establishment of a symphony orchestra. That orchestra, in the Rochester Philharmonic, has been organized and is now completing its third successful season with a steadily increasing patronage. Other great motion picture theaters are serving the same purpose, creating new listeners for the symphony orchestras of their respective cities.

"I look, too, with confidence, toward a keener interest on the part of composers of reputation in music written especially for the motion picture. Here is a field hardly touched yet, one which offers real opportunities. The American composer is coming into his own. The series of American composer concerts arranged by the Eastman School of Mu-

sic and the Eastman Theater, with the Rochester Philharmonic Orchestra, is providing a medium for performance of many ambitious young musicians who would otherwise be unable to find expression. Other organizations are beginning to foster the same cause.

"Of course, three and a half years is too brief a period in which to expect to measure much accomplishment in such a broad field as that of musical development," said Mr. Eastman. "A fair start in the right direction, or even the definite establishment of the best methods of attaining the ends sought, is probably all that reasonably might be looked for. At the beginning, we set five years as the earliest period at which we might hope to see definite results, and already we have found a gratifying response to our efforts.

"Our experience has demonstrated that there is a steadily growing interest in music in America. Motion picture audiences are no longer satisfied with cheap and hackneyed musical programs. They are cultivating a taste for something finer. People are finding in music a new mental and emotional stimulant and inspiration. The next twenty years, I am confident, will show a marked advance in public knowledge and appreciation of it."

MARY ERTZ WILL.

Gordon B. Nevin Dedicates Maine Organ

WATERVILLE, ME., March 12.—Gordon B. Nevin played at the dedication of the new Purinton memorial organ in the First Baptist Church. Mr. Nevin played a varied program which included Harvey B. Gaul's "Daguerreotype of an Old Mother," dedicated to the organist, and two compositions of his own, "Festal Procession" and "Will o' the Wisp." There was a large and appreciative audience.

ALICE FROST LORD.

Rare Violins Given to National Museum

WASHINGTON, March 17.—The famous collection of violins owned by William Capet Clopton, who died in Baltimore on March 12, will be given to the United States National Museum here as a permanent exhibit. The collection is reported to include many rare and valuable instruments, and to be valued at considerably over \$500,000.

ALFRED T. MARKS.

Iowa Federated Clubs to Meet

AMES, IOWA, March 13.—Mrs. George Judisch, president of the Iowa Federation of Music Clubs, has called a conference of State officers and club presidents at Des Moines, Iowa, March 22 and 23. Mrs. Edgar Stillman Kelley, president of the Federation, will be present. Headquarters will be Fort Des Moines Hotel.

All-American List Thrills Cleveland

CLEVELAND, March 12.—The Cleveland Orchestra, with Nikolai Sokoloff conducting, and Howard Hanson, composer, as guest conductor, Reinald Werrenrath, baritone, and Carlton Cooley, viola, soloists, gave an all-American list in Masonic Hall, March 11 and 13. The program was as follows:

Tone Poem, "Lucifer," Op. 66 Hadley
"Cahal Mor of the Wine-Red Hand."
Rhapsody for Baritone and Orchestra, Op. 40 Parker
Symphonic Poem, "Lux Aeterna," Op. 24 Hanson
Song and Dance, for Viola Solo with
Orchestral Accompaniment Cooley
"The Aeroplane," Op. 38, No. 2, Whithorne
Songs, "May Day Carol" and "Captain Stratton's Fancy" Taylor
"A Victory Ball," Fantasy for
Orchestra Schelling

The announcement of an all-American program by contemporary musicians brought one of the largest audiences of the season to Masonic Hall. The Hadley Tone Poem was of exceeding depth of color and tone. Dramatic in style, the orchestration seemed stupendous, particularly in the big climax, in which the organ was employed. Mr. Sokoloff's reading was clearly inspirational and the musicians quickly imbibed his enthusiasm.

Mr. Hanson's symphonic "Lux Aeterna"

was a significant contrast. The work was decidedly and definitely modern and required much technic for all instruments. Mr. Hanson directed the musicians with a convincing baton, and the fleeting moods were expertly and poignantly expressed.

Mr. Cooley, who occupies the first chair in the viola section of the orchestra, contributed a composition of high merit to the program. The Song and Dance for viola solo and orchestra was composed especially for this program and proved a most worthy addition. The melody of the Song was definite in theme and had a clever orchestral accompaniment. The Dance, rhythmic in character and design, was fascinating in its poignancy.

Mr. Werrenrath's numbers were well chosen and performed in his well-delivered style. "Cahal Mor" displayed his dramatic quality and fire to splendid advantage. The Taylor songs were cleverly sung with piano accompaniment by Herbert E. Carrick.

"The Aeroplane" of Whithorne was of distinct ethereal design, somewhat fleeting of concept to the extent that one soared swiftly to great heights in winged fashion and suddenly finished in skyrocket effect. This is cleverly orchestrated composition in technic and style.

The Schelling fantasy, "A Victory

Ball," was a brilliant climax to the program. Augmented by the organ, with Arthur Shepherd playing, one was impressed with a feeling of power and vastness. The orchestra was keenly alert to the complexities of these modern works, and showed great skill and a tone of beauty throughout the program.

FLORENCE M. BARTHYTE.

Army Band Leaders Reassigned

WASHINGTON, March 17.—Warrant Officer Kenneth Herbert, band leader, has been relieved from duty as leader of the Third Cavalry Band, Fort Myer, Va., and assigned to duty as a music instructor at the Army Music School in Washington. Warrant Officer Thomas F. Darcy, band leader at the Army Music School, has been detailed as assistant leader of the United States Army Band, Washington. Warrant Officer Louis S. Yassel, now assistant leader of the United States Army Band, has been assigned as leader of the band of the Third Cavalry, Fort Myer, Va.

Iowa Federated Clubs to Meet

AMES, IOWA, March 13.—Mrs. George Judisch, president of the Iowa Federation of Music Clubs, has called a conference of State officers and club presidents at Des Moines, Iowa, March 22 and 23. Mrs. Edgar Stillman Kelley, president of the Federation, will be present. Headquarters will be Fort Des Moines Hotel.

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